

MUSICAL AMERICA



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AUGUST, 1943

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MUSICAL AMERICA

"CONDITIONS" NAMED BY FIELD FOR FREE CONCERT PROPOSAL

**Philharmonic Head Replies to Petrillo
Request for Major Orchestras to Play
in Small Communities Under A. F.
of M. Auspices**

"Lift Record Ban"

**Hints Union Refusal to Permit Sym-
phonic Recording Is Block to Ac-
ceptance of Plan Said to Have Orig-
inated with Roosevelt—Other En-
sembles Agree**

MARSHALL FIELD, president of the board of directors of the New York Philharmonic-Symphony Society, stated in a letter to James C. Petrillo on Aug. 6 the conditions under which he would recommend to his board that the society's orchestra cooperate in union-sponsored free concerts to be given in small communities by the nation's leading orchestras. Also contained in the letter was a straight suggestion that the lifting of Mr. Petrillo's ban on symphonic recordings should be part of any agreement in this direction.

The free concert plan submitted by Mr. Petrillo to the major orchestras would involve appearances by the orchestras in small towns in the immediate vicinity of their home communities with expenses paid by the American Federation of Musicians. Mr. Petrillo asserted that \$500,000 of federation funds would be available for an estimated total of 570 concerts. The original idea for the project came from President Roosevelt, according to the federation head, and was suggested to him by Mr. Roosevelt at a White House interview last December.

Mr. Roosevelt, he said, was concerned over the fact that people in the small cities of the United States were not getting enough first-class concert music, especially during wartime, and he recalled that in many foreign countries orchestras are sent from city to city to provide free entertainment for people unable to travel to the large centers.

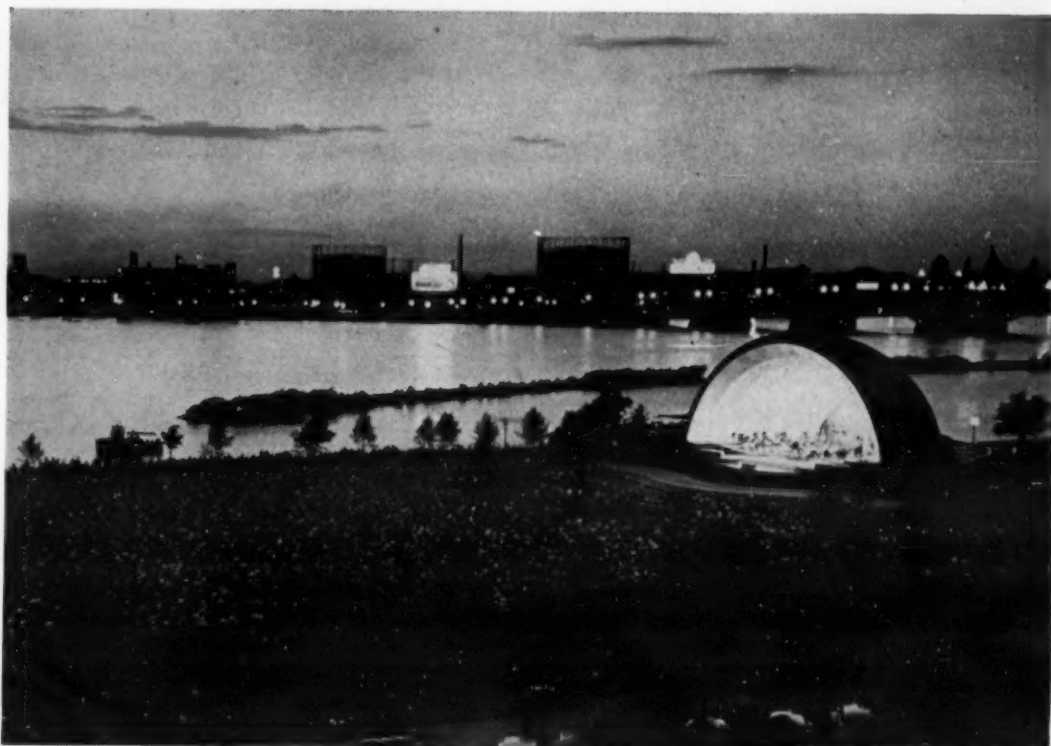
Among orchestras invited to participate in the project, besides the New York Philharmonic-Symphony, were those in Philadelphia, Chicago, Boston, Cleveland, Washington, Cincinnati, San Francisco, Minneapolis, Los Angeles, Rochester and Indianapolis.

The conditions set down by Mr. Field in reply to the Petrillo proposal were that the society be involved in no expense in relation to the performances or the employment of the musicians; that cities to be visited should first be approved by the society so that no conflict with the orchestra's regular tour cities would occur; that all programs and conductors should be subject to the society's approval, and that none of the performances be broadcast or in any way recorded.

Noting that the society has no control over the activities of the orchestra personnel before the commencement of the regular season in

(Continued on page 15)

Boston Greet 15th Esplanade Series



Arthur Griffin

An Unusual Night Picture of the Hatch Memorial Shell, Scene of the Esplanade Concerts, Before the Present Dim-Out Laws. In the Background Are the Charles River, the Cambridge Shore and the Lights of Memorial Drive; in the Foreground, Part of the Throng Attending

Five Symphony Concerts on the Charles Embankment Conducted by Fiedler—Orchestra Increased to Eighty-five Members

By GRACE MAY STUTSMAN

BOSTON.

ON the evening of July 22, the fifteenth season of Esplanade Concerts was inaugurated at the Hatch Memorial Shell on the Charles River Embankment, Arthur Fiedler conducting.

Founded in the summer of 1929 by Mr. Fiedler, and conducted by him in unbroken sequence for a decade and a half, these concerts have been termed by one person "Go-as-you-please Symphonies." The term is apt, for it is true that informality is the key-note of the programs; it is equally true that nowhere else are such programs offered by a major symphony orchestra (such as the Boston Symphony from which the personnel is drawn) which are as free to the public as the cool air that blows in from the river on a warm Summer night.

This year, because of war conditions, it has been possible to increase the manpower of the orchestra to eighty-five players who present programs which run the gamut from Bach to Shostakovich, from Beethoven to Sousa, each night in the week except Monday.

When Mr. Fiedler first organized these concerts, Bostonians were all for them. The idea



Arthur E. Patriquin

Governor Leverett Saltonstall (Center) at the First Esplanade Concert with (Left) Commissioner Nelson Curtis and the State Police Sergeant, Allen Larivee

of no paid admissions to a concert of symphonic music by an orchestra of Boston Symphony men was novel, although a thread of skepticism as to the practical outcome appeared in the pattern of their enthusiasm. "Would the public respond to the voluntary contribution idea?" It did, and it has continued to do so.

Once a year a letter goes out from Mr. Fiedler to the hundreds of persons who have expressed their appreciation of the privilege these concerts afford, reminding them that the orchestra is not subsidized. Contributions not

(Continued on page 32)

Music Maintains Morale! Music Must Go On!

SPECIAL EVENTS ATTRACT AT STADIUM

Large Crowds Attend 'Carmen' and 'Traviata' in New York Summer Series — Pons-Kostelanetz, Spanish Dancers and Numerous Soloists Prove Popular— Several Conductors Make Bow

THE weather continued to be a staunch ally of New York's Summer concerts at Lewisohn Stadium. With performances every night of the week, only four programs have been cancelled thus far because of rain. Highlighting events in July were brilliant and largely attended performances of 'Carmen' and 'La Traviata', two of the three opera productions scheduled for the season with Metropolitan Opera casts. Many distinguished soloists and several conductors, most of them old Stadium favorites, made their appearance during July. Attendance figures on special nights frequently have run over the 10,000 mark and more than once reached 20,000.

Bronislaw Huberman brought his accustomed virility and emotional bravura to the playing of the Tchaikovsky Violin Concerto on the 11th. There are those who still criticize what they call the "schmalz" of his now famous interpretation of this work, but Huberman remains one of the few contemporary violinists who recognize its true Slavic quality. One of the larger audiences of the season, running well over 10,000, greeted him with affection and demanded the full quota of encores. Under Mr. Smallens, the orchestra contributed a solid and frequently powerful account of the Sibelius Second Symphony and Brahms's 'Academic Festival' Overture.

Argentinita Group Seen

An evening of Spanish dancing was provided on the 12th by Argentinita and her group. The familiar art of this brilliant company does not show to best advantage in the vastness of the outdoor theater. Fine detail—the clicking of heels, small movements of the hands, etc.—is the essence of their art, and it is scarcely discernible a block away from the stage. A black backdrop which blended too well with some of the costumes also obscured much of their best work. But the audience was well pleased anyhow with the well known repertoire which included excerpts from 'Goyescas', 'The Three-Cornered Hat', 'Carmen' and the ever-popular 'Bolero' of Ravel.

An All-Russian evening, conducted by Mr. Smallens, preceded the appearance of sixteen-year-old Teresa Sterne who demonstrated her



Jennie Tourel is Soloist Under the Baton of Efrem Kurtz

facility as a pianist in the Liszt E Flat Concerto on the 14th. Technically, her performance was a brilliant one, whatever it may have lacked in mature emotion. Mr. Smallens, who conducted for Miss Sterne, also contributed Dvorak's 'Carnaval' Overture, Sibelius's 'Finlandia' and Rimsky-Korsakoff's 'Scheherazade'.

'Carmen' Is First Opera

The first opera of the season drew 14,000 to applaud the visually as well as vocally attractive Carmen of Gladys Swarthout. All of the principals were from the Metropolitan and they delivered characterizations for which they frequently have been commended at the Broadway house. Nadine Conner was a particularly appealing Micaela; Armand Tokatyan was the ardent Don José and Alexander Sved was a robust-voiced Escamillo. Others were Maxine Stellman, Lucille Browning, Louis D'Angelo, George Cehanovsky and John Dudley. Herbert Graf was stage director, and the leading dancers were Alexis Dolinoff and Mona Montez. Mr. Smallens conducted.

Despite some difficulties with distortion due to the amplification system, this 'Carmen' was undoubtedly the best opera production yet achieved at the Stadium. Much of the credit goes to the new stage which is large enough for cast and chorus to move about freely, and is equipped to handle more than token settings and lighting effects. The production was thor-



Argentinita



Susan Hoeller

Jascha Horenstein Made His Stadium Debut as Conductor

oughly professional and not greatly different from that to be viewed at the Metropolitan itself. The opera was repeated the following night.

Lorin Maazel, thirteen-year-old conductor, won the affections of a large gathering when he led the orchestra on the 17th in something more than just competent performances of the Franck Symphony, Beethoven's 'Egmont' Overture, Mussorgsky's 'Night on Bald Mountain' and Liszt's 'Les Préludes'. Conducting without score, young Lorin called the men to his bidding with unclouded perceptions and a sure hand. His interpretations may not have approached genius, but they were distinctly better than many conceived by much older and allegedly wiser heads.

'La Traviata' was the second opera offering on the 19th and 20th with Bidu Sayao and Jan Peerce as the chief protagonists. Both were in particularly good voice, and they were ably supported by Mr. Sved as the Elder Germont. Others in familiar roles were Misses Stellman and Browning and Messrs. Dudley, Cehanovsky, D'Angelo and Anton Schubel. Visually, the production was not as attractive as the previous 'Carmen', and there were some interchanges of indoor and outdoor settings which did not conform to tradition, but the vocal and dramatic accomplishments of the singers amply offset any stage deficiencies in the opinion of the throng of 12,000 that applauded the performance enthusiastically on the first night. Mr. Smallens again was the conductor.

Hofmann and Horenstein Appear

Following an evening of popular classics, conducted by Mr. Smallens, Josef Hofmann was the center of attention as soloist in the Schumann Concerto on July 22. Although the appearance of Mr. Hofmann is always an event of special interest, there was also another on this occasion in the first Stadium appearance of Jascha Horenstein, Russian conductor who made his first American appearance last year as conductor of one of the War Stamp Concerts in New York.

In addition to the concerto accompaniment, (Continued on page 31)



Gladys Swarthout as Carmen



Nadine Conner as Micaela



Bidu Sayao as Violetta

PRINCIPALS IN STADIUM OPERAS

World Situation Affects Colon Opera

War Conditions Create Difficulties for Argentine Season—Quality of Performance Suffers—'Falstaff', 'Marouf', 'Tristan' and 'Armide' Rank Highest—Singers from United States Hold Chief Interest—Traubel Makes Debut

By JOSÉ MARIA FONTOVA

BUENOS AIRES, July 30.

THE official grand opera season of the Colon Theatre, which started in May, is following a previously announced program. This is the only organization in Argentina which gives the public a regular opportunity every year to hear old and new works of the operatic repertoire.

The organization and realization of the current season have been influenced to a great degree by the international situation. The dates of the premieres of various operas depended on the arrival of the artists contracted abroad for these performances. Thus the management of South America's first opera stage was confronted with a difficult task, compared to former years, but a certain disorientation has made matters worse, so that in quality some of the performances presented so far have not compared too favorably with those given here in other seasons.

Four Performances Outstanding

Consequently there have been only four performances so far—out of a total of about ten works presented—which can be qualified as first-rate from an artistic point of view. They were Verdi's 'Falstaff', Rabaud's 'Marouf', Wagner's 'Tristan und Isolde', and Gluck's 'Armide'. The latter work was heard here for the first time and its presentation, the fruit of more than a year of intensive preparatory work, was brilliant from every aspect. Our fellow countryman, Ettore Panizza, was in charge of direction, and he deserves praise for the way he fused into one artistic whole the manifold interpretative, choreographic and scenic elements which make up this musical masterpiece of the Eighteenth Century.

Other operas presented so far this season were 'Werther', 'Rigoletto', 'La Traviata', 'La Bohème' and 'Elisir d'Amore', all of which were sung in their original versions. The quality of these performances, from a vocal point of view, was merely average, with the exception of the work of some of the singers.

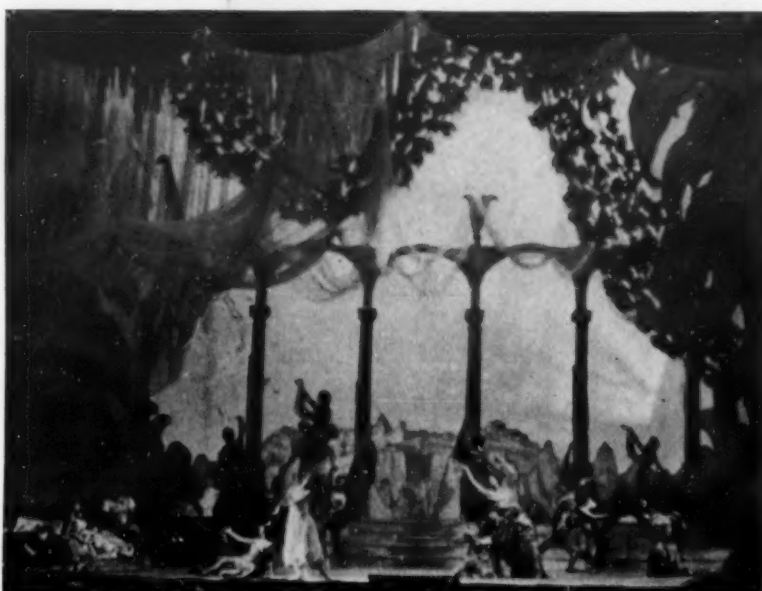
Although the ensemble united by the powers-that-be at the Colon for its present official season is rather numerous, the absence of singers with a deft approach to specific roles has been felt in more than one instance. Bruno Landi, for example, possesses a voice of appealing timbre which he uses with good taste, but it loses clarity and naturalness and sounds forced when the tenor goes into more dramatic passages.

Jarmila Novotna, soprano, who made an excellent impression in her local debut for her delicate feeling for music as well as for elegant acting, showed that her innate vocal gifts and her temperament had not always the necessary flexibility to render each of her parts with the same ease and efficiency.

Hilde Reggiani, soprano, gave evidence of having made some real progress; her tone emission and articulation in the high register is facile and secure, her pitch is more exact, and her expression more communicative.

Raoul Jobin, the French tenor, had the same success as in former years for his vocal and histrionic qualities, while Martial Singher, the French baritone, left an impression of having trouble with a voice which is not penetrating and clear enough. Marcelle Denya, soprano, also of the French group, showed intelligence in the application of her vocal gifts.

Lauritz Melchior, great Wagnerian singer



Photos by Sudak

A Scene from Gluck's 'Armide', Which Was Given at the Colon Opera with Rose Bampton (Right) in the Title Role



R. Baldrich, Leonard Warren and Norman Cordon in a Scene from Verdi's 'Falstaff'

that he is, dominated by his style and experience, in spite of a voice which has lost some of its freshness and darkened in timbre. Finally, Herbert Janssen, who seems to be the old reliable stand-by, but he has just made his re-entrance, and therefore has to wait until next time for a definite judgment.

There is no doubt that this season the singers from the United States have won the almost exclusive interest of Argentine operagoers, and obtained a dominant place in Colon activities.

Warren and Bampton Score

Among them, Leonard Warren, baritone, has revived reminiscences of other famous figures of the lyric theater, by revealing himself an interpreter of rare ductibility. His delineation of the title role of 'Rigoletto' was human and realistic; his Germont in 'La Traviata' had dignity; and the way he recreated the central figure of 'Falstaff' showed his feeling for comic bonhomie, though without taking refuge in rough and caricatural deformation which can change the hero of Verdi's beautiful music comedy into a hysterical buffoon. Since the times of Tita Ruffo there has not been heard at the Colon a voice of such volume and generosity, notwithstanding the fact that it is not yet firm enough in color.

Rose Bampton, who was heard here last season in 'Tannhäuser', 'Lohengrin' and 'Parsifal',

reappeared as Armide. She enriched this part with a sense of consciousness in which she revealed again the singer of serious training. She was successful, too, from an acting viewpoint; and convincingly interpreted the noble style and the aesthetic line of Gluck's music, even when the volume of her voice prevented her sometimes from obtaining the strong touches required in the dramatic passages of Gluck's work.

Another singer from the United States whom local audiences have learned to esteem for the sonority of his voice and his facility for interpreting the most diverse types of characters, is the bass, Norman Cordon. His picturesque Pistola in 'Falstaff', his Sultan in 'Marouf', his Colline in 'Bohème' and—last, not least—his King Marke in 'Tristan', always showed Mr. Cordon as the artist of remarkable vocalism and intelligent acting who knows how to emphasize his characterizations with happy make-up effects, although he inclines to interpret certain musical passages with too liberal a conception.

Traubel's Debut Impressive

To conclude, a word of appraisal should be said about Helen Traubel, whose Buenos Aires debut, a few hours before this report was written, shows the presence of a magnificent singer and a convincing actress who can compare with the greatest artists who have appeared on the stage of the Colon Theatre. Her authoritative delineation of the part of Isolde left a deep impression on all those who were present at the revival of the Wagner opera. The audience was conquered by her beautiful voice and the vigor of her dramatic temperament which, in the 'Liebestod', was felt with human expression, while her intimate identification with the character of the heroine has made Miss Traubel at once one of the favorite singers of local music lovers. Her debut was poorly announced—publicity is handled at the Colon in a peculiar way—and therefore her success is really owed to her exceptional merits. Her name can already be associated with the great events in the history of the Colon Theatre.

The musical direction has been confined to four conductors whose names are amply known by their activities in the principal opera houses of the world. They are Ettore Panizza, Ferruccio Calusio (both Argentines), Albert Wolff and Fritz Busch. All of them had the strenuous task of rehearsing and conducting with inconveniences of every kind, which they mastered by their proven experience and the authority of their talents.

Soloists Add Luster to Dell Programs

Iturbi, Swarthout, Pons, Elkanova, Moore, Melton, Speaks, Menuhin, Robeson, Skolovsky and Others Heard with Orchestra

PHILADELPHIA

ATTRACTIVE programs and large audiences marked the Robin Hood Dell concerts during the past weeks. The period covered opened on July 6 when José Iturbi, as soloist, and George Szell, as conductor, held the stage at the picturesque Fairmont Park bowl. Mr. Iturbi's pianism was at its best, exemplified in an eminently satisfying treatment of Mozart's D Minor Concerto, and a brilliant account of Liszt's E-flat Concerto. A Granados 'Spanish Dance' came as an encore. Mr. Szell, ending his 1943 Dell assignments, led excellent accompaniments for the artist and had gratifying response from the orchestra in Weber's 'Der Freischütz' Overture and Richard Strauss's 'Don Juan'.

A "Pop" concert on July 8 attracted nearly 8,000. Gladys Swarthout, Metropolitan Opera mezzo-soprano, exhibited some topnotch vocalism in three arias from Bizet's 'Carmen' and songs by Kern, Ponce, Morse-Lecuona and Dietz-Schwartz, the crowd enthusiastically greeting her performances and winning several encores. Andre Kostelanetz occupied the podium, furnishing pleasing support for the soloist and directing agreeably the Polovetzian Dances from Borodin's 'Prince Igor'; Johann Strauss's 'Artist Life' Waltz and Jerome Kern's 'Show Boat' Scenario.

Golschmann Makes Bow

Vladimir Golschmann, conductor of the St. Louis Symphony, made his bow as Dell director on July 9 and Annette Elkanova, young pianist, fulfilled an engagement awarded her as winner of the Dell's 1942 "Philadelphia Finds" Competition. Her vehicle was Beethoven's Concerto No. 4, in G, and her interpretation afforded much to commend. Beethoven's 'Egmont' Overture and Brahms's Symphony No. 1, in C Minor completed the schedule. A twice-postponed all-Tchaikovsky bill engaged Mr. Golschmann and the Dell musicians on July 11, the program consisting of the 'Pathétique' Symphony, 'Romeo and Juliet' and 'Nutcracker' Suite.

Despite threatening skies and every indication of rain, 10,000 persons visited the Dell to welcome Lily Pons and Andre Kostelanetz on July 12. The charming Metropolitan Opera coloratura was in splendid form, delivering with brilliance and fluency Proch's 'Variations'; Rachmaninoff's 'Vocalise'; the Strauss-LaForge 'Fledermaus' Fantasy, Mad Scene from Donizetti's 'Lucia di Lammermoor', and a round of extra numbers. Frank Versaci demonstrated skill in the flute obbligati. Mr. Kostelanetz guided his spouse's accompaniments and the orchestral items pleasantly and effectively, the latter including Wagner's 'Die Meistersinger' Overture: the Introduction and March from Rimsky-Korsakoff's 'Le Coq d'Or' and the Introduction to Mussorgsky's 'Khovanshchina'.

On July 13 Mr. Golschmann and the Dell instrumentalists achieved an impressive and exciting projection of Shostakovich's Symphony No. 5, the conductor manifesting a keen grasp of the noted Soviet composer's powerful score and sympathy for its content. Listeners gave strong evidence of approval and enjoyment, recalling Mr. Golschmann several times. Other pieces were Mozart's 'Magic Flute' Overture; Wagner's 'Siegfried Idyll' and the Dances from Falla's 'La Vida Breve'.

Argentinita, Pilar Lopez, Manola Vargas and José Greco entertained an assembly of 10,000 by their spirited and colorful Spanish dancing and costumes on July 15, their chore-



Lorin Maazel Conducts for Sandra Bianca



Yehudi Menuhin José Iturbi

ographic delineation of Ravel's 'Bolero' earning a vociferous reception. There were also dances to music by Granados, Albeniz and Front, and the purely orchestral fare provided Mozart's 'Marriage of Figaro' Overture; Ferde Grofé's 'Grand Canyon' Suite; Ravel's 'Pavane for a Dead Princess' and the Russian Sailors Dance from Glière's 'The Red Poppy'. The evening marked Andre Kostelanetz's seasonal farewell and the fourth of the Thursday night "Pop" concerts under his baton.

Young Artists Are Soloists

Another "Young American Artists" concert took place on July 16. The soloists were Helena Bliss, soprano, and Howard Vanderburg, baritone, of the Philadelphia Opera Company, and the conductor, Mr. Golschmann. Miss Bliss offered the 'Jewel Song' from Gounod's 'Faust'; the Czardas from Johann Strauss's 'Die Fledermaus'; Horseman's 'Bird of Wilderness' and Hageman's 'Do Not Go My Love'. Making his final professional appearance before induction into the Army, Mr. Vanderburg sang the Toreador's Song from Bizet's 'Carmen'; Herbert's 'Thine Alone'; Elgar's 'Land of Hope and Glory' and 'Largo al factotum' from Rossini's 'The Barber of Seville', repeating the last in response to heavy applause. A felicitous statement of Beethoven's Symphony No. 1, in C, and a vigorous account of Chabrier's 'España' contributed to the night's pleasure.

Grace Moore, Metropolitan Opera soprano, on July 19, established herself in warm favor with expressive renderings of 'Il est doux, il est bon' from Massenet's 'Herodiade'; 'Vissi d'Arté' from Puccini's 'Tosca' and songs by



Pierre Monteux Congratulates Zadel Skolovsky, 27-Year-Old Pianist and Winner of the Robin Hood Dell's Young American Artists Competition



Lily Pons



Grace Moore



Vladimir Golschmann

Duparc and Paulin, the latter represented by his 'Que deviennent les roses', dedicated to the singer. 'Mi chiamano Mimi' from Puccini's 'La Bohème' was an encore with orchestra and Schubert's 'Serenade' and other songs were added, Lois Putlitz assisting at the piano. Mr. Golschmann carried out his duties nicely in relation to the prima donna and in performances of Liszt's 'Les Preludes'; Falla's 'Three Cornered Hat' Dance Suite and Mendelssohn's 'Fingal's Cave' Overture. In charge the following evening he supplied an artfully-wrought exposition of Debussy's 'La Mer' and gave further recognition to Shostakovich by playing two excerpts from 'The Golden Age'. Rain prevented the presentation of the scheduled Brahms Symphony No. 2, in D.

The second largest attendance figure for the season, 14,000 plus (the peak being that for the Judy Garland evening on July 1, 15,000), was recorded at the "Pop" concert on July 22. Sigmund Romberg, veteran operetta composer, was a zestful figure at the conductor's desk, and James Melton, Metropolitan Opera tenor, and Margaret Speaks, well-known radio soprano, helped considerably in a gay evening. There were solo songs and duets from Romberg's 'Student Prince', 'Desert Song', 'New Moon', and 'Maytime', and the composer played selections from 'My Maryland' on the piano while Ezra Rachlin led the orchestra. Of course encores generously supplemented the printed items. Orchestral works were Thomas's 'Raymond' Overture; Ziehrer's 'Vienna Beauties' Waltz and music by Sousa, Herbert, Kern, Lehar, Coates, Lecuona, and others.

Maazel and Bianca Appear

The "Young American Artists" event on July 23 introduced a pair of juvenile musicians
(Continued on page 31)

Large Audiences Are Rule at Chautauqua

'Faust', 'Tosca' and 'The Bat' Are First of Opera Offerings—Principals Score Successes—Memorial Program for Stoessel—Many Soloists and Several Conductors Appear in Symphony Concerts

CHAUTAUQUA, N. Y.

LARGE audiences have been the rule at the opera performances and the symphony concerts of Chautauqua's Summer music season. Though the absence of the late Albert Stoessel from the post of musical director, which he had held from 1929 until his sudden and unexpected death last May, has been a cause of universal regret, this year's program is being carried out substantially as he planned it, with Alfredo Valenti staging the operas and with guest conductors leading the symphony concerts. Willem Willeke and Howard Hanson have each had two weeks with the Chautauqua Symphony, and a third guest, Vladimir Golschmann, will finish the season.

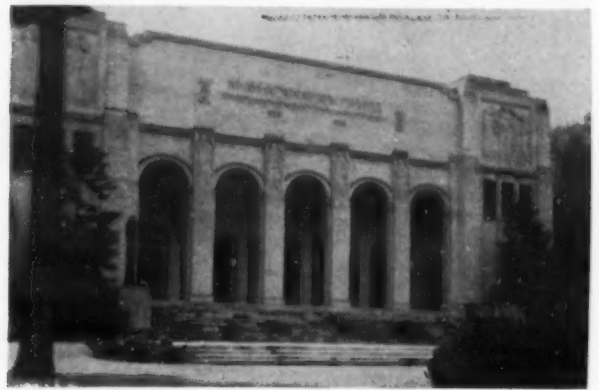
Mr. Stoessel's memory was honored at a special orchestral program in the open-air Amphitheater on the evening of July 21. Memorial addresses were delivered by Ralph H. Norton, chairman of the Board of Trustees of Chautauqua Institution, who presided; and by Arthur E. Bestor, the Institution's president. Both eulogized the departed music director as a man and as a musician. Mr. Willeke's orchestral program included Mr. Stoessel's own Concerto Grosso and also his orchestration of Bach's Passacaglia and Fugue in C Minor. Oscar Wagner, dean of the Juilliard School of Music in New York and Mr. Stoessel's close associate there, played the piano part in the four movements of the Concerto Grosso. Members of the orchestra and the audience clearly showed the respect and affection which the former music director had built up in more than two decades of arduous service.

'Faust' First Opera

The first of the Summer's operas was Gounod's 'Faust', given on July 19, with Alberto Bimboni conducting and Mr. Valenti in charge of the stage. Four of the principals, Edward Kane, Luisa Mara, Mary Gale Dowson and Eduardo Rael, were new to Chautauqua casts. Mr. Kane sang the role of Faust smoothly and lyrically. Miss Mara was similarly successful as Marguerite. Miss Dowson, a tall young contralto, made her gifts count as Martha. Mr. Rael was a sturdy and resonant Valentin. The others were Chautauqua veterans. Gean Greenwell was a soundly routinized and pictorial Mephistopheles. Pauline Pierce used her mezzo-soprano voice prettily as Siebel. Stanley Carlson sang ably the small part of Wagner. The orchestra was drawn from the Chautauqua Symphony. Sets and costumes were satisfactory, as is almost always the case at Chautauqua, and Norton Hall pro-



Hugh Thompson as Scarpia, Rachele Ravina as Tosca and Donald Dame as Cavaradossi in 'Tosca'



Norton Hall at Chautauqua, Scene of the Opera Presentations



Josephine Antoine as Adele



Annarnary Dickey as Rosalinda



Photos by Wagner
Mary Gayle Dowson as Prince Orlof

PRINCIPALS IN 'THE BAT'

vided the opera with a suitable frame.

'The Bat', on July 23 and 27, gave Chautauqua two bites of the cherry that has been gratifying audiences these many months on Broadway under the title of 'Rosalinda'. The English translation used was that of Robert A. Simon. Gregory Ashman conducted. Two sopranos from the Metropolitan Opera Association vied for first honors. Josephine Antoine portrayed Adele with a pertness and a flair for comedy that were scarcely expected (she has had no comedy parts at the Metropolitan), and sang the third-act solo with a bravura that few Adeles can bring to bear. Rosalinda gave Annarnary Dickey opportunity to wear handsome gowns, as well as employ her clear soprano voice effectively, particularly in the 'Czardas'. Miss Dowson was cast as Prince Orlofsky, and was properly bored, contralto-fashion, as Strauss and his librettists intended the Prince to be. Donald Dame and Roland Partridge employed their agreeable tenor voices as Eisenstein and Alfredo, respectively; Mr. Greenwell was droll as the considerably inebriated Dr. Frank, and Hugh Thompson sang and acted engagingly as Falke, otherwise "the bat". Marie Warren

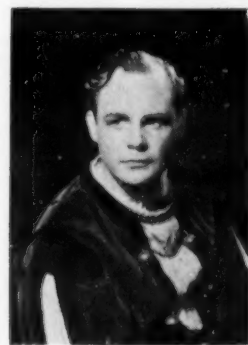
and Messrs. Rael and Carlson supplied the requisite comedy in other parts.

Ravina Heads 'Tosca' Cast

Puccini's 'Tosca' on July 30 and Aug. 2 was in many respects a high point in Chautauqua's long and varied operatic record, being strikingly convincing dramatically, as well as distinctly well sung in the three chief roles. Rachele Ravina, who has appeared in opera in Italy and South America, made her debut here in the title part and scored a marked personal success. She was an imposing figure and sang with ease and conviction. Her 'Vissi d'arte' was a model of smoothly sustained and expressive legato.

Mr. Dame had the lyric skill and warmth of tone for Cavaradossi's 'Recondita armonia' and 'E lucevan le stelle' and his acting was professional.

However, it was Mr. Thompson's Scarpia that dominated the stage by virtue of its poise, its sardonic grace, and its communication of the cruelty and malignance behind the evil Baron's veneer of courtly manners. His singing ably supported his impersonation. Others engaged were Adolph Anderson as Angelotti, the versatile Mr. Carlson as the Sacristan, Mr. Partridge as



PARTICIPANTS IN 'FAUST'

Gean Greenwell as Mephistopheles

Above Left:
Edward Kane as Faust

Left:
Pauline Pierce as Siebel



Spoletta, Mr. Rael as Sciarraone and Gil Gallagher as a Jailor. Miss Pierce sang charmingly the off-stage solo of the Shepherd Boy at the opening of the third act. Mr. Bimboni conducted, and the opera, like the others of the series, was expertly staged by Mr. Valenti. 'Ruddigore' by Gilbert and Sullivan, Flotow's 'Martha' and Mozart's 'Marriage of Figaro' remain to be given.

Willeke and Hanson Conduct

The orchestra concerts in the Amphitheater began on July 15 with Mr. Willeke conducting, and with Miss Dickey as soloist. The soprano was heard in the air 'Ah, fors' e lui' from Verdi's 'La Traviata', accompanied by the orchestra, and a group of songs in English, with Harrison Potter at the piano. The purely orchestral works were Beethoven's 'Egmont' Overture, Haydn's 'London' Symphony in D, and the Prelude to Act III of Wagner's 'Lohengrin'. After Mr. Willeke had conducted the concerts of a fortnight, Mr. Hanson took over the leadership of the orchestra, his first program consisting of Chadwick's 'Jubilee', Debussy's 'Afternoon of a Faun', Rachmaninoff's Second Piano Concerto, with Wil-

(Continued on page 21)



Robert Weede



Richard Bonelli



Zinka Milanov



Kerstin Thorborg



Salvatore Baccaloni



Armand Tokatyan



Carlo Morelli



Kurt Baum

Cincinnati Opera Series Comes to Close

Stevens Makes Debut as Carmen—Milanov, Baum, Thorborg and Bonelli Appear in 'Trovatore'—Many Others Contribute to Successful Season

CINCINNATI

THE grand opera summer season in Cincinnati offered many of the country's finest singers in outstanding performances, with six operatic works given each week, the closing performance falling on Saturday evening, Aug. 7.

It was a series of high caliber programs, with excellent casts in both leading and supporting roles. The choral work was uniformly good; the dancing of a fine quality with Lillian Moore filling the role of premiere danseuse, and the work of the orchestra was superb under the dynamic direction of Fausto Cleve and his assistants, Antonio Dell'Orefice, Thomas Martin and Karl Kritiz. The staging has been above reproach, with stunning effects achieved under difficult circumstances.

Among the leading singers were: Josephine Antoine, Stella Roman, Bidu Sayao, Josephine Tuminia, Zinka Milanov and Marita Farell in the soprano group; Kerstin Thorborg, Risé Stevens, Coe Glade and Winifred Heidt in the mezzo and contralto section; Armand Tokatyan, Charles Kullman, Kurt Baum, Franco Perulli, Eugene Conley and Harold Lindi, tenors; Robert Weede, Lawrence Tibbett, Richard Bonelli, Angelo Pilotto, Alexander Sved, Carlo Morelli and Francesco Valentino, baritones; Salvatore Baccaloni, Nicola Moscona, Virgilio Lazzari and Lorenzo Alvary, basses.

Supporting these leads was a cast of good, all-round performers which included Mildred Ippolito, Marjory Hess, Christine Carroll, Giuseppe Cavadore and Wilfred Engelman.

A Hilarious 'Barber'

A distinctive performance and one of genuine hilarity was that of Mr. Baccaloni as Doctor Bartolo in 'The Barber of Seville'. In the hands of some performers the humor of this piece sometimes palls slightly, but Mr. Baccaloni gave it a freshness and effervescence that brightened the production materially. Adding to the success of the opera was the excellent work of Mr. Bonelli as Figaro and Mr. Lazzari as Don Basilio. Mr. Baccaloni was also heard in the role of the Sacristan in 'Tosca'.



Alexander Sved and Risé Stevens—
a New Carmen and Her Toreador

Mme. Thorborg carried her audience with her from the first note whenever she appeared, whether as Delilah, Azucena or Amneris. Mme. Sayao was her customary winning self as Violetta in 'Traviata', despite a bit of a flustered first act. Miss Tuminia appealed strongly to her listeners; although her voice



Marita Farell and Charles Kullman,
the Mimi and Rodolfo of 'La Bohème'

is not one of great power, her sure pitch and virtuosity made her performances as Lucia, Gilda and Rosina real gems. Josephine Antoine enjoyed her customary success in the role of Gilda.

To many the performance of 'Il Trovatore' with Mme. Milanov as Leonora, Mme. Thorborg as Azu-

cena, Kurt Baum as Manrico and Mr. Bonelli as the Count, was one of the highlights of the season. This particular operatic work requires not one star but several, and these four turned in a performance of the highest quality. Risé Stevens's first Carmen was also an important event.

It was a definite joy to hear Robert Weede in 'Pagliacci'. The greeting which he received from the audience verified this opinion. Kurt Baum revealed a tenor voice of great power, yet of a mellow quality. His work in 'Trovatore', 'Tosca', 'Aida' and 'Carmen' added greatly to the brilliance and success of these productions. The return of Mr. Tokatyan in 'Tosca' and 'Carmen' was a great attraction; for he is a favorite with these audiences.

Most of the following operas were given repeat performances, some of them several times: 'Samson and Delilah', 'Rigoletto', 'La Bohème', 'Mignon', 'La Tosca', 'Hansel and Gretel', 'Pagliacci', 'Carmen', 'Lucia', 'Traviata', 'Faust', 'Aida', 'Il Trovatore', 'The Barber of Seville' and 'Martha'. The last opera was sung in English.

VALERIA ADLER

AUDIENCES LARGE AT ST. LOUIS OPERA

Municipal Season Continues with Four Light Musical Shows

ST. LOUIS.—The Municipal Opera's fourth production of the season from June 28 to July 4 was 'Sons o' Guns', with its timely patriotic motif. It served to introduce a young singer, Andzia Kuzak, and several other newcomers. There was good comedy and a wealth of dancing.

Attendance records were endangered the following week when an excellent production of 'The Chocolate Soldier' was presented. A fine singing cast included Marthe Errole, Mary Hopple, Andzia Kuzak and Robert Shafer in the leading roles, supported by Joseph Macauley and Romolo DeSpirito. Some beautiful dancing was done by Patricia Bowman and the show moved along with spirit and coherence. Isaac van Grove had the orchestration well in hand.

It remained for 'The Great Waltz', providing the sixth production of the season, to break all weekly attendance records of the past twenty-five years, with a total of 78,400. The crowds were rewarded with a magnifi-

cent production in which every department reached its peak of performance. As Resi, Andzia Kuzak did some delightful singing, joining with Mr. Shafer in several duets which brought vociferous applause.

Ballet a Hit

Gladys Baxter, one of the favorites of the opera, returned to do the role of Countess Olga. Never has she acted or sung with more success, and she was charming in appearance. Mr. Macauley had the role of the senior Strauss, and others in the cast who were outstanding were Gordon Dilworth, Frederic Persson and Edmund Dorsay. The settings of Watson Barratt were superb and orchestra and chorus in top fettle under Mr. Van Grove. The classic ballet was one of the hits.

The following week, July 19 to 25, brought 'Rosalie' with a nicely balanced cast which included Robert Stuart, Mr. Dilworth, Edith King, Ronnie Cunningham, John Cherry, Mr. Macauley and Mr. Dorsay, with Walter Donahue carrying most of the show along with his comics and eccentric dancing. The dancing chorus appeared many times, showing its versatility.

H. W. C.

DETROIT COMPLETES THREE WEEK SERIES

Kolar, Werner and Poole Lead Orchestra on Belle Isle—Band Concerts Given

DETROIT.—The Detroit Orchestra played its final open-air concert of its Summer season on July 24 at Belle Isle, Detroit's island park, under sponsorship of the city's Recreation Department. The series, an annual event, was inaugurated on July 4 with Victor Kolar conducting. Eduard Werner directed the Orchestra during its second week's performances and Valter Poole was the conductor during the third and final week.

The Detroit Federation of Musicians Band, conducted by Herbert Straub, inaugurated its nine-week concert schedule on Independence Day at Palmer Park, and transferred its activities to Belle Isle upon completion of the Detroit Orchestra's series there.

S.K.

A Correction

In connection with the publication of his booklet, 'The Story of the Organized Audience Movement', Ward French erroneously was called vice-president of Community-Cooperative Concert Service in MUSICAL AMERICA for July. Mr. French is vice-president of Columbia Concerts, Inc., and general manager of the Community Concert Division.

MEPHISTO'S MUSINGS

Dear Musical America:

In the last analysis, one hot weather controversy probably is no better than another. But I especially like the one currently bubbling from coast to coast and eddying about the slight person of Frank Sinatra, celebrated variously as Crown Prince of the Groaners (Bing Crosby was still King at last report), Swooner-Crooner and Children's Delight.

It is Mr. Sinatra's personal opinion that much of his success is traceable to the fact that he looks hungry. This, it seems, touches off deep somatological stirrings within the subconscious of many of his listeners, notably the adolescent female ones. Now, Mr. Sinatra isn't really hungry. Not any more, anyhow, and certainly not in the hum-drum bread and butter fashion. But he does confess to a vast hankering for the food of the soul, serious music, and this appetite has got him into a peck of trouble.

It all began when the Summer Symphony people out in Cleveland invited him to sing at one of their 'Pop' concerts on July 14, and he accepted. Exactly 9,142 Cleveland citizens, most of them under voting age, jammed Public Hall to feast eye and ear upon the idol, and hundreds (reporters said HUNDREDS) were turned away. Some regular patrons turned away of their own volition, but that's another story.

Summer concert box offices throughout the nation drooled visibly at the Cleveland spectacle and in no time at all Mr. Sinatra had himself a fistful of engagements including the Water Gate in Washington, D. C., the Lewisohn Stadium in New York, Robin Hood Dell and Hollywood Bowl.

Everyone seemingly was happy about the whole thing and the Washington and New York appearances came off in routine fashion—rather anti-climactically, in fact, after the Cleveland demonstration—with no organized resistance from the opposition. But when the Hollywood Bowl engagement was announced, it was something else again. In the West, where it is still a free country and a man can speak his mind, some die-hards and stand-patters for musical decorum allowed they'd have no truck with this Swooner-Crooner business and that they'd

be no party to a shriek, giggle and squeal session with a mob of teenage kids who should be home playing in the backyard.

These were fighting words to Sinatra. Retorted the Voice: "These classic long-hairs, these so-called lovers of great music, make a great to-do about it, but they don't support it." And then he launched into a confession of his secret passion for the finer things. "It's no gag," he declared, "that I have a passion for classical music—I own albums and I attend concerts whenever I can. That's why I'm willing to help out when philharmonic societies approach me.

"It's pretty disheartening and disappointing to me that people like those opposing my appearance in Hollywood think in those channels. I'm only doing it to help finance a field of music that I really love."

So there you have it. The fat, so to speak, is in the fire, and I wait with bated breath and mixed metaphors for the counter-attack. Meanwhile, I feel compelled to remind all contestants in this torrid tournament that it's never the heat so much as it is the humidity.

* * *

Taking their cue, apparently, from the Metropolitan, the opera companies of the nation seem to have made a silent agreement to have nothing to do with 'Madam Butterfly' for the duration. What diplomatic dynamite may reside in the Long-Belasco-Illica-Giacosa-Puccini tale of the American sailor who did wrong by the lady of Japan I do not pretend to know. However, your British cousins seem to prefer to treat the lady as though nothing ever happened.

The BBC, according to the London *Radio Times*, got a full-blown radio—they don't say wireless any more—production of the opera on June 9, last. And they went to a lot of trouble about it. A special adaptation was made with an English text by R. H. Elkin; the principals were borrowed from Sadler's Wells (Joan Cross, Edith Coates, Powell Lloyd and Roderick Lloyd), and somebody even was sent out to get a copy of the original short story by the American writer, John Luther Long, to be read in the "interval". The story, by the way, was unearthed at the British Museum, a fact which should have considerable bearing on Mr. Long's immortality.

Nor were they niggardly about the time allotment. Under the baton of Stanford Robinson, the first act began at 6:45 p. m.; Mr. Hobbs didn't get around to reading Mr. Long's story until 7:35, and the second act didn't get under way until 7:45. The *Times* doesn't say at what hour Cho-Cho-San decided on *hari-kiri*, but it must have been somewhere in the neighborhood of 8:55 because Big Ben Minute News takes over the mikes promptly at 9.

* * *

Some wartime epidemics aren't very pleasant to think about but there is one which can arouse only happy associations. This is the burgeoning of operetta on New York's Broadway. People in wartime seem to like the release of the old tunes, the lilt of the Viennese

waltz. First, second and third night audiences at the new production of Lehar's 'The Merry Widow' hummed or sang all along with the overture, and subsequent audiences are probably equally unable to resist the appeal of 'Vilia', 'Maxim's', the famous Waltz, and so on.

This particular production hasn't spared the horses in liveliness, sumptuous costuming and superlative dancing. Comedy being what it is in operetta, Melville Cooper makes his share remarkably fresh. And, of course, there are Jan Kiepura and Marta Eggerth to sing.

Another trend is marked here—

than our old friend C. P. O. John Carter, who left the halls of the Metropolitan for the purlieus of the Navy some time ago. In eight months of operation, more than twenty-one Met artists have sung for the boys at Great Lakes, and they have what Johnnie says is a very fine symphony band made up of many men from symphonies throughout the country. Only Navy personnel is allowed to attend, and the boys "eat up" the music, their impresario says. The letter goes on:

"Our auditorium is beautiful inside, and is the only theatre in the country that is able to present artists of this caliber in the manner that they should

SCHERZANDO SKETCHES No. 141 By George S. Hager



"A fine place you pick to camp—
I can't get a single symphony!"

the infiltration of opera singers into the capers of the Great White Way. John Brownlee has had his run in 'The Vagabond King', soon to tour, and news is afloat that Risé Stevens will star in an operetta soon. Not to dig too far back in the past, John Charles Thomas, Ira Petina and others have done their bit for the lighter side of operatics on the West Coast. 'The Student Prince' with Everett Marshall, and 'Rosalinda', the first to break the ice, still go blithely on in Broadway theatres. And, though it doesn't belong in the revival class, nor strictly in the operetta frame, 'Oklahoma' cannot fail to enter the picture—even to dominate it in a certain sense.

Crowds flock to all these shows, hundreds of patrons come away happy. Though it hasn't much bearing on the situation of "serious" music, it is a signpost. If it could only lead to an established repertoire theatre. A vain wish?

* * *

A letter, bubbling over with that kind of enthusiasm which the Navy seems to generate, has recently arrived from Great Lakes Training Station and I think you might like to share it with me. The writer, who describes himself as "the biggest unpaid concert manager in the business," is none other

be presented. We have the finest in lighting and sound equipment that is available. Those who have appeared here have been astounded at the way they are presented. The theatre seats about 2,500. This is a truly big job, which means a lot of work, but I love it for two reasons: first, it is a service to my country; the other is that I am doing something for my fellow artists. No stone is left unturned to secure every comfort for the artists.

"For their program they can sing whatever they like; the men just gobble it up. Lieut. Commander Eddie Peabody, the banjo king, is the master of ceremonies at these functions, and he introduces these artists to the audience, and then later to the chief officers of the station at a reception at the Officers club. These always prove very fascinating, because the Navy wives just mill around and ask thousands of questions.

"My part in this project is to contact the artists, make all the necessary arrangements for their music, accompanist, traveling and their sightseeing while on the station. In other words I play wet nurse to them. I love it!"

More power to you, C.P.O. Carter, wishes your

Mephisto

KRUEGER TO DIRECT DETROIT SYMPHONY

Reorganized Orchestra Plans Concert Schedule Under New Conductor

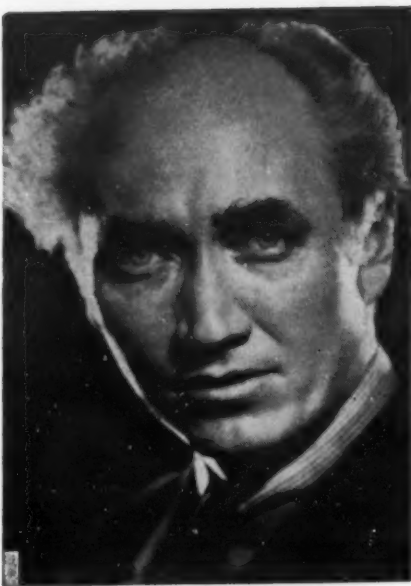
DETROIT—Under a new conductor, the reorganized Detroit Orchestra is scheduled to open its 1943-44 symphonic season late in October, as a result of persevering endeavors on the part of local music-lovers coupled with the generosity of a local department store and an anonymous benefactor.

Karl Krueger, for ten years director of the Kansas City Philharmonic, will serve as conductor of the Detroit Orchestra, whose formal reorganization is now being worked upon by key figures in the year-long struggle to keep the symphony a unit and thus offer the possibility of a regular concert season. It is estimated that less than ten per cent of the personnel of the Detroit Symphony Orchestra are not present in the Detroit Orchestra, its successor.

Broadcasts a Factor

The starting-point in the campaign to hold the orchestra together was the decision of Sam's Cut Rate, Inc., to sponsor a weekly radio series by the band each Sunday over WWJ. The series, begun on Oct. 18, 1942, has been presented every week since then, featuring guest speakers on the subject of War Bonds. Efrem Kurtz has conducted most of the concerts and the concert-master, Ilya Schkolnik, has directed others. With this regular program as a nucleus, and the support of the city's three daily newspapers, interest in the orchestra was continually promoted.

Early in August a Detroitier who prefers to be unnamed offered to underwrite the necessary preliminary expenses in creating a regular concert series, to be held in Masonic Temple, and made it possible for the much-ru-



Karl Krueger, Appointed Conductor of the Reorganized Detroit Orchestra

mored reorganization to be announced publicly.

Details of reorganization are now being threshed out by officials of the Detroit Symphony Society, which formerly controlled the affairs of the orchestra, and the Detroit Orchestra, Inc., which was formed last year to give the group a legal status for the radio series.

Karl Krueger, Kansas-born musician who conducted the Vienna Philharmonic Orchestra prior to the Austrian-German Anschluss, and has also been conductor of the Seattle Symphony, is now rehearsing the Detroit Orchestra.

Among previous resident conductors of the Detroit Symphony during its nearly thirty-year-old history were Victor Kolar, Franco Ghione and the late Ossip Gabrilowich. Guest conductors have included Sir Thomas Beecham and Bruno Walter.

SEYMOUR KAPETANSKY

WALLENSTEIN GETS LOS ANGELES POST

American Leader Appointed Permanent Conductor of Philharmonic

LOS ANGELES.—Alfred Wallenstein, conductor and 'cellist and musical director of radio station WOR, has been appointed permanent conductor of the Los Angeles Philharmonic, according to an announcement by Harvey S. Mudd, president of the board of directors of the orchestra. Born in Chicago, Mr. Wallenstein is one of the two native Americans currently conducting a major orchestra in this country. He will be on leave of absence from his radio position until the end of the orchestra season.

In taking the Los Angeles post, Mr. Wallenstein renews an old musical association. He was first 'cellist of the Los Angeles Philharmonic twenty-five years ago, and he has appeared with it several times as guest conductor in recent years. From 1929 to 1936, he was first 'cellist of the New York Philharmonic-Symphony and held a similar position with the Chicago Symphony for seven years previously.

Born on Oct. 7, 1898, he made



Alfred Wallenstein, New Conductor of Los Angeles Philharmonic

his debut as a 'cellist at the age of nine and since then has appeared in concert throughout North and South America and Europe and has been soloist with all of the major orchestras in this country.

Mr. Wallenstein has announced that he is making special plans for the Silver Anniversary of the Los Angeles orchestra which will be celebrated next season.

ANOTHER OPERA FESTIVAL FOR DAYTON

Second Series in Less Than Six Months Set for September

DAYTON, O.—The second Dayton Grand Opera Festival in less than six months is announced for Sept. 17 to 26 by Miriam Rosenthal, local manager of the festival organization. The popular success of the first festival, held during the last week in April, plus public demand for a repetition prompted the second opera series, according to Miss Rosenthal, who also announced that the festival will be extended from five to eight performances.

The series will open with 'La Traviata' on Sept 17 with Bidu Sayao, Jan Peerce and Robert Weede singing the leading roles. The double bill, 'Pagliacci' and 'Cavalleria Rusticana', will be heard the second night with Marjorie Hess, Giovanni Martinelli and Mr. Weede in the first work, Gertrude Ribla and Robert Marshall in the second. Miss Sayao and Mr. Peerce will reappear in 'La Bohème' on the 19th, followed on the 20th by Vivian Della Chiesa, Armand Tokatyan and Alexander Sved in 'Tosca'. 'Carmen', with Bruna Castagna, Mr. Tokatyan and Igor Gorin, is scheduled for the 21st.

After an interval of two days, the festival will resume with 'Il Trovatore' on the 24th, with Gertrude Ribla, Anna Kaskas and Mr. Martinelli, then 'Martha' to be sung in English by Josephine Antoine, Miss Kaskas and William Hain. 'Rigoletto' will bring the series to a close on the 26th with Misses Antoine, Kaskas and Messrs. Weede and Nicola Moscona.

The productions will be under

the direction of Michael DePace, New York impresario; Fausto Cleva, conductor; Antonio Dell'Orifice, assistant conductor; Armando Agnini, stage director, and Josephine Schwarz, ballet mistress.

Extensive alterations of Memorial Hall are under way to make it more suitable for the festival performances.

Kansas City Philharmonic to Continue

KANSAS CITY, Mo.—Mrs. Ruth G. Seufert, Business Manager of the Kansas City Philharmonic, has assured MUSICAL AMERICA that the orchestra is by no means disbanded, contrary to rumors reported to her office. Indeed, if present plans are consummated, symphonic music in Kansas City will be on a broader scale this season. The executive committee has not yet selected Karl Krueger's successor as conductor of the orchestra, Mr. Krueger having accepted the conductorship of the reorganized Detroit Orchestra. More than sixty-five applicants for the post are being considered. The Association is intact with Mrs. B. C. Christopher as chairman of the Board of Trustees, and Sigmund Harzfeld, chairman of the Executive Committee.

Musicians in the Service

Edward Kilenyi, pianist, and Tomas Rodriguez, tenor, were commissioned second lieutenants in the Army on July 14, upon graduating from the Adjutant General's Officer Candidate School at Fort Washington, Md. Mr. Kilenyi has been in the Army eleven months; Mr. Rodriguez, ten. Frederick Schang, Jr., who entered the Army Air Corps thirteen months ago as a Captain in the Public Relations branch, has been promoted to the rank of Major. Musicians recently entering the service have been Joseph Battista, pianist; Leonard Stocker, baritone, and Irving Kolodin, associate music critic of the New York Sun.

NEW STAGE DIRECTOR IN PHILADELPHIA

Robert Ross Is Appointed by Opera Company for Next Season

Robert Ross, who staged the recent Broadway revival of 'Porgy and Bess', has been engaged as stage director of the Philadelphia Opera Company for next season,



Robert Ross

Vandamm

according to a joint announcement by David Hocker, general manager, and Sylvan Levin, artistic director and conductor.

A graduate of the University of California, Ross served as assistant to Rouben Mamoulian at the Eastman Theater in Rochester, N. Y., and worked with the American Opera Company. He also has been associated with various theatrical enterprises in New York including Eva le Gallienne's Civic Repertory Theater, the Max Gordon production of 'Farmer Takes a Wife' and several plays. For two years he was head of the Eastern talent department of Warner Brothers.

It is expected that Mr. Ross's association with the Philadelphia Opera Company will increase emphasis on the visual and theatrical aspects of the performances. Operas to be given under his direction next season are 'Carmen', 'Faust', 'Tosca', 'The Barber of Seville', 'The Bat' and 'Iolanthe'.

Dayton Philharmonic Plans Season

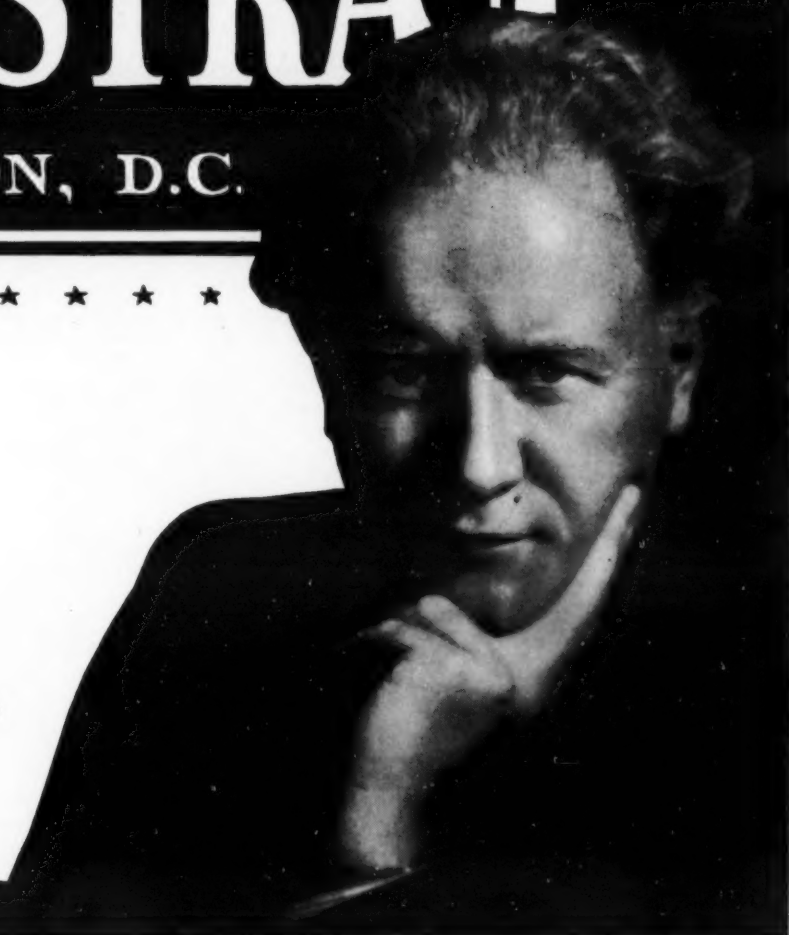
DAYTON, O.—Sgt. Eugene List, Margot Reibel, Nathan Milstein and José Echaniz will be among the soloists to be heard with the Dayton Philharmonic in a series of seven concerts to be given during the coming season under the direction of Paul Katz.

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—GLENN DILLARD GUNN,
Washington Times Herald.

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—HENRY SIMON, *New York PM*

Only available dates on tour — Nov. 29, 30; Dec. 1, 2, 3, 7, 9. J. Erwyn Mutch, Manager, National Symphony Orchestra, Woodward Building, Washington 5, D. C.

Rubinstein Sets Record at Ravinia

**Pianist Is Soloist Four Times,
Drawing Largest Audiences
—Szell Leads Beethoven
Program as Last Guest
Conductor**

CHICAGO.

ARTUR RUBINSTEIN, pianist, broke two attendance records at Ravinia Park, when he made four appearances with the Chicago Symphony, George Szell, guest conductor, during the fifth and sixth weeks of the festival season.

His final appearance at the last Saturday concert of the season, Aug. 9, drew an all-time record crowd of 8,423, when he played the Concerto No. 4, in G, by Beethoven in a program devoted to that composer's works. His interpretation had unusual depth and penetration. Flawless accompaniment by the orchestra, directed with comprehensive understanding by Mr. Szell, added notably to the enjoyment of the concerto. The orchestra gave a splendid account of the Symphony No. 5, Mr. Szell conducting with refreshing vigor. The concert opened with the 'Egmont' Overture.

Mr. Rubinstein's first of four solo appearances with the orchestra was on July 29, before a record week-day crowd of more than 7,000, at which time he played the Tchaikovsky Concerto No. 1, in B Flat Minor. The audience was richly rewarded by the brilliance and fire of his interpretation. Mr. Szell's conducting had the requisite lift. The first half of the program contained the 'Pastoral' Symphony, No. 6, in F, by Beethoven and the Overture to 'The Marriage of Figaro', by Mozart.

Brahms Concerto Played

On July 31, Mr. Rubinstein gave a warm, well-balanced interpretation of Brahms's Concerto in B Flat. Mr. Szell conducted the Orchestra in Mozart's 'Jupiter' Symphony in C and Mendelssohn's in-souciant Overture to 'A Midsummer Night's Dream'.

Mr. Szell, the last guest conductor to appear with the Ravinia Festival, gave his first concert on July 27, directing the Chicago Symphony in Brahms's Symphony No. 3, in F, the Strauss tone poem, 'Death and Transfiguration', and the 'Leonore' Overture, No. 3, by Beethoven.

For the Sunday afternoon concert of his first week, he conducted Dvorak's 'From the New World' Symphony and the same composer's 'Carnaval' Overture; Smetana's 'From Bohemia's Meadows and Forests' from the cycle, 'My Fatherland', also the Polka and Fugue, from 'Schwanda, the Bagpipe Player', by Weinberger.

Bad weather accounted for the somewhat smaller attendance at Mr. Rubinstein's third appearance on Aug. 3, when he played Rachmaninoff's Concerto No. 2, in C Minor. The orchestral portion of the program contained Haydn's

PIANIST—FOREIGN TRAINED

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Efrem Kurtz Gregor Piatigorsky

Symphony No. 97, in C, and a first Chicago performance of 'Prayer, 1943' by William Schuman.

On Aug. 5, Mr. Szell programed Schumann's Symphony No. 2, in C, Opus 61; the 'Brandenburg' Concerto, No. 3, in G, by Bach; Variations on a Theme by Haydn, Op. 56A, by Brahms, and the Andante con moto, espressivo (third movement), from Oldberg's Symphony No. 4, in B Minor, Op. 50.

Final Orchestral Concert

The final orchestral concert of the Ravinia festival was given on Aug. 8, Mr. Szell conducting. The program included the 'William Tell' Overture by Rossini; Waltzes from Richard Strauss's 'Der Rosenkavalier', John Alden Carpenter's Ballet Suite, 'The Birthday of the Infanta', (revised version), Overture to 'Oberon', by Weber and Overture to 'The Bat' by Johann Strauss.

Marjorie Lawrence, soprano, sang with the Chicago Symphony, Howard Barlow, conducting, on July 8 and 10. The first concert, an all-Wagner program, gave the audience opportunity to listen to Miss Lawrence's superb interpretation of the 'Love-Death', from 'Tristan and Isolde', the orchestra preceding with the Preludes to Acts 1 and 2. After intermission, Miss Lawrence returned to sing Brünnhilde's Immolation from 'Twilight of the Gods'. Mr. Barlow showed understanding and skill in his use of orchestral color during Miss Lawrence's dramatic singing. The orchestra was in excellent form during the Overture and Bacchanale, from 'Tannhäuser', and Siegfried's Rhine Journey from 'Twilight of the Gods'.

On July 10, Miss Lawrence sang the Recitative and Aria of Nitocris, from Handel's 'Belshazzar', and Brünnhilde's Supplication from Wagner's 'The Valkyrie'. Mr. Barlow conducted Mozart's Symphony in G Minor (K.550), excerpts from 'The Valkyrie', and also Taylor's 'Peter Ibbetson', and Weber's 'Invitation to the Dance'.

Barlow Ends Appearances

The afternoon concert on July 11, when Mr. Barlow concluded his week as guest conductor, contained Schubert's 'Unfinished' Symphony, No. 8, in B Minor; Tchaikovsky's Overture-Fantasy, 'Romeo and Juliet' and 'Italian Caprice'; 'Emperor' Waltz by Strauss, and the Overture to 'The Merry Wives of Windsor', by Nicolai.

Pierre Monteux was cordially welcomed at his opening concert on July 13, when he began the fourth

week of the Ravinia Festival. His popularity has grown with each successive season's appearance and the magnificent interpretation by the orchestra of the Symphony No. 7 by Beethoven at this concert, attested to this orchestra's enjoyment in having Mr. Monteux wield the baton. It was a transcendent performance and the balance of the program was of the same high order. This included Debussy's 'Iberia' suite No. 2, the Overture to 'The Flying Dutchman' by Wagner and Ravel's Choreographic Poem, 'The Waltz'.

The program for July 15 included Haydn's Symphony No. 85, in B Flat ('The Queen of France'), the Prelude to 'Parsifal', by Wagner; 'The Roman Carnival' Overture by Berlioz; Suite from the Ballet, 'Billy the Kid', by Copland and Suite from the Ballet, 'The Fire-Bird', by Stravinsky.

Gregor Piatigorsky, 'cellist, was the soloist on July 17, Pierre Monteux conducting. The Schumann Concerto in A Minor, Op. 129, glowed with warmth and color with Mr. Piatigorsky's pliant bow. Later Mr. Piatigorsky returned to play Strauss's 'Don Quixote', Op. 35, assisted by Milton Preves, first viola of the orchestra. The orchestra was heard in a 'Symphonic Piece, from 'Redemption', by Franck and Old Dances and Airs for the Lute by Respighi.

Piatigorsky Plays Haydn Work

Mr. Monteux's final program with the Orchestra on the afternoon of July 18 included Brahms's Symphony No. 4, in E Minor, Op. 98; Prelude to 'Lohengrin', by Wagner; Strauss's tone poem, 'Don Juan', the Overture to Weber's 'Der Freischütz', and Fantasy on Two Angevin Folk Songs by Lekeu, heard for the first time in Chicago.

Mr. Piatigorsky was again the soloist on July 20, Efrem Kurtz being the guest conductor for the fifth week of the festival. Mr. Piatigorsky played Haydn's Concerto in D, Op. 101. Mr. Kurtz was welcomed cordially to his first appearance at Ravinia. His conducting had vitality and emotional appeal. The concert began with the Overture to Verdi's 'The Force of Destiny', the second half of the program containing a dynamic reading of Berlioz's Fantastic Symphony, Op. 14.

William Kapell, pianist, provided a delightful surprise with the first Chicago performance of Khatchaturian's Concerto when he appeared as soloist on July 22. His playing was vivid, well-defined and of sterling quality throughout. The orchestra, under Mr. Kurtz's baton, gave excellent support. The all-modern Russian program included Shostakovich's Symphony No. 1 and the first Chicago performance of Kabalevsky's Overture to 'The Master of Clamecy'.

The July 24 concert, conducted by Mr. Kurtz, included the first performance in Chicago of Gershwin's 'Porgy and Bess', A Symphonic Picture, arranged by Robert Russell Bennett. It was most enthusiastically received, well warranting its repetition at the afternoon concert, the following day. Other items on

the program included Tchaikovsky's Symphony No. 5, in E Minor, Op. 54, and Haydn's Symphony No. 88, in G.

For his Sunday afternoon concert, Mr. Kurtz, in addition to 'Porgy and Bess' mentioned above, included Shostakovich's Suite from the Ballet, 'The Golden Age', The '1812' Overture by Tchaikovsky, and Mozart's 'A Little Serenade'. (K.525)

CHARLES QUINT

25,000 HEAR 'AIDA' GIVEN IN CHICAGO

Fortune Gallo and Harry Zelzer Sponsor Operas in Soldiers' Field

CHICAGO.—Verdi's 'Aida' was the first of two operas to be given in Soldiers' Field under the joint sponsorship of Fortune Gallo and Harry Zelzer. A clear evening aided in at-



Stella Roman Bruna Castagna

tracting a crowd of approximately 25,000 to hear this opera performed on July 24, with a stellar list of artists.

Stella Roman, in the name part, further enhanced the more than favorable reputation she had already made in this same part in performances in the Civic Opera House. Giovanni Martinelli, in fine voice, was the usual exuberant Radames. Bruna Castagna, as Amneris, was opulent of tone and investiture. George Czaplicki gave dramatic and vocal force to the role of Amonasro. Alexander Kipnis added dignity and vocal authority to the part of Ramfis, the High Priest. Reinhold Schmitt was impressive as the King.

Allowing for the inconveniences of an open stage, the performance moved along at a fairly brisk rate under the capable conducting of Paul Breisach. An amplified chorus and ballet gave color and dramatic interest to the Triumphal Scene. The ballet was under the personal direction of Ruth Page, who was also its leading dancer.

Castagna Sings Carmen

Bizet's 'Carmen' was given the following Saturday evening, July 31, with Bruna Castagna giving a highly colored dramatic interpretation, replete with equally gorgeous singing. She was ably assisted by Kurt Baum, as Don José. While his acting lacked force, his splendid singing more than made up for it.

Licia Albanese, as Micaela, sang her third act aria with beauty and purity of tone.

Alexander Sved, as Escamillo, acted the role with distinction, although the music did not seem especially suited to him. Others in the cast included Janet Fairbank, Elizabeth Brown, Michael Signorelli, Reinhold Schmidt, Giuseppe Cavadore and Algerd Brazis.

The ballet was again headed by Ruth Page, assisted by Walter Camryn. The chorus was large and vocally effective. Paul Breisach conducted with vigor.

CHARLES QUINT

MUSICAL AMERICA

HATFIELD, McARTHUR OVERSEAS FOR USO

Baritone and Conductor Go to
Pacific Combat Zones on Special
Musical Mission

Lansing Hatfield, Metropolitan Opera baritone, and Edwin McArthur, conductor, are "somewhere in the Pacific" on a special musical mission for the USO.

Mr. McArthur, it is understood, has



Larry Gordon
Lansing Hatfield and Edwin McArthur
in Their USO Uniforms

been assigned to observe musical activity programs in combat zones and, wherever possible, supervise the institution of new projects to encourage group singing and ensemble playing

among the servicemen. Before his departure, he learned to play the piano accordion so that he could accompany mass singing in remote places where pianos are not available. He also uses it to accompany Mr. Hatfield, who says, "I am again singing church services and it has been quite a bit of fun in my spare time to run through a lot of old favorites with Edwin's accordion accompaniment. We work them out together and it is surprising how many of the old songs we can remember!"

Mr. Hatfield will return to this country in time for the opening of the Metropolitan season, and Mr. McArthur is expected to be back in time to fill engagements with the New York Philharmonic-Symphony on Sept. 12 and 19 and to take up his duties as music director of the Columbia S. C., Music Festival on Oct. 1.

New McDonald March Heard

PHILADELPHIA. — "Ordnance for Victory," written as an official march for the U. S. Ordnance Department by Harl McDonald, had its premiere performance and a nationwide broadcast here recently at the opening of an Ordnance Exhibition at the Wanamaker Store. It is reported that McDonald is finishing a four-movement suite reflecting events of the war. Two sections, "Overture-1941" and "Bataan," have already been played and the others are to bear the titles "Interlude" and "Battle Hymn." W. E. S.

New Friends' Deficit Cut

The New Friends of Music completed the season with a deficit of \$370.42 compared to a deficit of \$407.94 at the end of its first season of concerts in 1936-37. The Beethoven cycle announced for next season is already eighty per cent sold by subscription.

ORMANDY SCHEDULES MUSIC OF ALLIES

Cycle of United Nations Programs
to Be Feature of Philadelphia
Orchestra Season

PHILADELPHIA.—A cycle of seven United Nations symphonic programs will be one of the special features of the 1943-44 Philadelphia Orchestra season, as planned by Eugene Ormandy, music director and conductor. Each of the seven concerts will be devoted to characteristic national symphonic music either of one of the Allied nations or of one of the occupied nations still maintaining an anti-Axis fighting faction. In each case, the country's national anthem will be the program-opener, and arrangements are being made for special dedicatory ceremonies, involving the participation of diplomatic and cultural representatives of the various countries.

The first concert of the cycle, scheduled for Oct. 15 as the second program of the Orchestra's regular subscription season, will honor Czechoslovakia. Subsequent programs in the series will be Russian, French, Polish, English, American, and one featuring representative music of the various Central and South American members of the United Nations. W. E. S.

Earl Wrightson Sings for Soldiers

Earl Wrightson, young American baritone who has appeared extensively on the radio and in opera and concert, is now entertaining our troops in the South Pacific area.



FOR THE BOYS IN THE PACIFIC

Felix Knight, Young American Concert and Radio Tenor, Was the First Singer to Go to the South Pacific Area to Entertain the Soldiers. He Headed a Special Entertainment Group and Has Been Overseas for Almost Three Months. After the First of the Year Mr. Knight Will Make a Transcontinental Tour Taking Him as Far as Seattle

Robert Gordon Teaches English to Chinese Air Cadets

Robert Gordon, tenor, now with the Army air forces at Santa Ana, Cal., is heard three times weekly as soloist and members of a small chorus on nationwide radio broadcast. Recently he toured Army air bases in Arizona teaching English to Chinese cadets.

JEANETTE

SAVRAN



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★ Tone appealing, well controlled, strong and vigorous.
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A Trend to Sensationalism

THERE has been a growing tendency in recent years to present personalities from the field of popular music in conjunction with programs of serious music, particularly symphonic music, and, more particularly, Summer symphonic music.

A glaring example of this trend is the recent presentation of Frank Sinatra to Summer symphony audiences in Cleveland, Washington and New York, with additional appearances in Philadelphia and Hollywood.

It is, of course, easy to see the box office motivation for this procedure. A singer or instrumentalist widely known to the motion picture, radio or nightclub public inevitably will run the gate totals up several hundreds and occasionally several thousands at a given performance. A normally non-musical segment of the population flocks to an "in person" appearance by such a performer and their money properly is considered so much "velvet" by the management.

If this were the whole story, there would be no cause for alarm. However, it is possible that this policy may metamorphose into a boomerang, and there have been some recent signs that the process may already be under way.

The box-office charm did not even work in the case of Mr. Sinatra's appearance in New York, properly considered his own "stamping grounds." The crowd was disappointingly small from the financial point of view, and the hysteria engendered by the presence of the adolescents' idol rang up little extra cash on the register.

There can be no objection, certainly, to a capable artist of the popular music field who has some pretensions to serious music and who appears at a symphonic concert in the role of a serious musician. The danger signal must be raised, however, when such a person goes before a symphony audience in his role as a popular entertainer and proffers his customary cafe or theater brand

of music. Then his presence on the concert platform becomes as incongruous as that of a symphony orchestra in a dance hall.

His appearance will attract a great many people, as noted before. But those people go to the concert for the sole purpose of hearing—and seeing—him, and only an infinitesimal percentage of them ever will return for a program of serious music. On the other hand, the regular musical audience will be less interested in the popular attraction—some of them will even resent it—and their interest in the whole project is likely to deteriorate. If such a situation continued long enough, it would not be surprising if the sponsor awakened one day to find his audience for serious music defunct.

There has been a noticeable dip in attendance of late at those symphonic concerts which are just "routine" and have nothing of a sensational nature to bolster them. The series at Lewisohn Stadium, among others, has suffered palpably on the straight orchestral nights this season. Can the fatal spiral of piling sensation upon sensation and catering more and more to the non-musical public already have begun its ascent? If so, its progress should be stopped now before the momentum becomes too great for any hand to restrain it.

Mr. Petrillo's Free Concerts

MR. PETRILLO'S awesomely comprehensive plan to present all of the nation's major orchestras in union-sponsored concerts in small communities is running into difficulties, many of which, we suspect, were not entirely unforeseen by the dynamic president of the American Federation of Musicians.

The plan sounded fine in prospectus. It had the blessing of President Roosevelt as a valuable wartime project; it would bring the very best symphonic music to the four corners of the Republic, gratis; it would place no extra burden on already overstrained orchestral society budgets, and it would not be just another charitable contribution on the part of the musicians involved because they would be paid by the union (presumably at union rates).

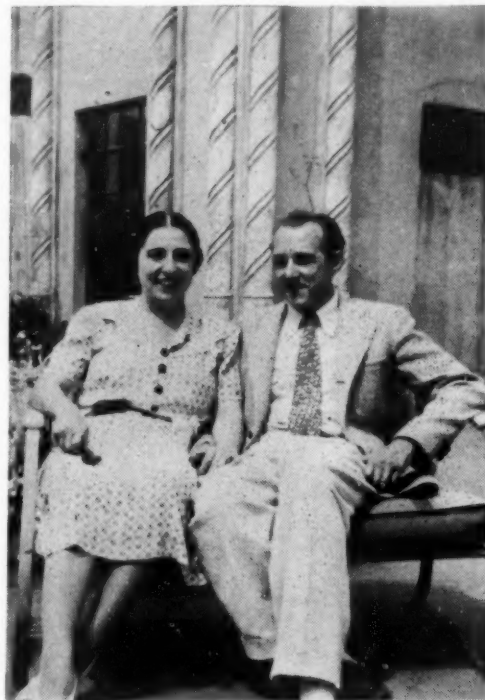
The first reaction of the orchestral bodies which were to participate was favorable. But then came Marshall Field's "conditions", noted elsewhere in these columns, under which the New York Philharmonic-Symphony would consider the proposal and the suggestion that a lifting of Mr. Petrillo's ban on symphonic recordings probably would be necessary to obtain the Philharmonic Society's cooperation. Most of the other major orchestras hastened to agree with Mr. Field's views.

On the heels of this demur came a petition signed by 700 members of Local 802, New York, demanding that the project be executed by totally or partially unemployed musicians rather than musicians already earning good wages as members of leading orchestras. This stand probably will get wide support from members of locals throughout the country, particularly in communities where good professional jobs have been chronically scarce for a long time—and they will include many of the very communities in which Mr. Petrillo intends to give his concerts.

As we said before, we cannot but think that Mr. Petrillo must have anticipated some such reactions as these, being the deep student of musical politics that he is. It is thought in some quarters that he may not be entirely displeased to find himself in a situation where he seemingly is thwarted in a selfless and altruistic undertaking by mundane considerations. We dislike, however, to take this view of the matter.

We like to believe that Mr. Petrillo had only the musical welfare of the nation and the President's desires in mind when he formulated the plan. However, we see much merit in the views both of the orchestral societies and the protesting musicians. The raising of the recording

Personalities



Dusolina Giannini and Her Husband, Alan Richter, on the Terrace of Their Pent House in Los Angeles

Sved—Italo Montemezzo has invited Alexander Sved to sing the baritone part in the world premiere of his latest work, 'Incantesimo', which he will conduct with the NBC Symphony this Fall.

Steber—Three Milwaukee chapters of Delta Omicron, national Music Society, honored Eleanor Steber with a reception following her appearance at Washington Park on July 27. Miss Steber was recently named honorary member of the Society.

Heifetz—Weeding and tending a Victory Garden at Harbor Island, Calif., have kept the hands of Jascha Heifetz busy. The violinist is also active as a warden in the Civilian Defense Corps, helping the local police, and as an airplane spotter. In his spare time he has been making arrangements and transcriptions for his coming tour.

Lawrence—A recent ballet performance at Camp Upton was conducted by Private Robert Lawrence, former dance critic of the New York *Herald Tribune*. The Camp Upton Band was augmented and fifteen members of the Monte Carlo Company appeared, including Alexandra Danilova and her husband, Private Kokitch.

Chase—On the occasion of his seventy-first birthday, observed on his farm in Whitefield, N. H., William B. Chase, retired music editor of the New York *Times*, was serenaded with a new composition written by Nikolai Lopatnikoff. The work is entitled 'Arietta on the Name C-H-A-S-E', and is based on a theme on those letters. The composer was at the piano and Mrs. Lucy Chase Sparks, a niece of Mr. Chase, played the violin part.

issue at this point is opportunistic, but wholly justified. Mr. Petrillo is not often on the petitioner's end of negotiations with symphony orchestras. This time he is, and the orchestras quite properly are taking advantage of the fact.

And there is much to commend the argument of the musicians that unemployed, or partially employed, instrumentalists should be given some consideration. It is our hope that something may be worked out in which all parties obtain satisfaction without harm to the original purpose, which certainly is a worthy one.

NEW MUSIC CENTER TO OPEN IN FALL

40-Week Season of Music and Drama Planned for Former Mecca Temple

New York's City Center of Music and Drama, to be housed in the former Mecca Temple, will embark upon a forty-week season of musical and theatrical performances this Fall, according to an announcement by Mayor La Guardia, who recently was elected president of the non-profit corporation which will direct the activities of the new institution.

Plans already are underway to remodel the 3,500-seat auditorium in conformity to the needs of the presentations planned for it and to improve the acoustics. Although no definite program has yet been announced, it is the purpose of the directors to present drama, opera, concerts, and ballet at popular prices, to discover new talent, and encourage creative work.

The project is privately sponsored, and Newbold Morris, chairman of the executive committee, already has obtained financial backing in excess of \$60,000. Other officials are Gerald Warburg, vice-president; Almerindo Portfolio, treasurer; and Mrs. Arthur M. Reis, secretary. Mayor La Guardia said the board will engage an impresario for the center, but that "the board will retain control of the impresario."

Mecca Temple was acquired by the city through the foreclosure of a tax lien. It formerly was a Masonic Lodge.

Conditions Named for Free Concerts

(Continued from page 3)

October, Mr. Field said he assumed Mr. Petrillo's request was "limited to a request for permission to use the name of the society's orchestra." He then said that he was unable to grant such permission without the concurrence of his board of directors and that he feared he would be unable to get a quorum together until after Labor Day.

Saying that he had spoken informally with several members of the board and that he believed the society's cooperation could be secured, provided his conditions were observed, Mr. Field went on to say that "They have expressed the hope, in which I join, that if the society cooperates, you will see the importance, for the same ends to which your proposed performances are aimed, to lift the ban which you have placed upon recordings by our orchestra." He pointed out that recordings by America's leading orchestras were also a means of bringing symphonic music to persons who might not otherwise hear it, and he observed that such recordings bring such music to even smaller communities than could be reached by the free concert plan.



Participants in Mascagni's 'L'Amico Fritz' at Ravinia. Top Row, from the Left, Giordano Paltrinieri, Armando Agnini, Tito Schipa, Giacomo Spadini, Giuseppe Danise, Paolo Ananian, Wilfred Pellitier. Seated, Marion Telva, Gennaro Papi, Thalia Sabanieeva and Flora Cingolani

Such Language!

"The rabid adherents of the 'English at all costs' school seem to me to overlook some very obvious points. English is not an ideal language for singing—let oratorio artists contradict me all they may care to! It is a bastard tongue, without the homogeneity possessed by the Latin languages or even by the more guttural German." Letter from "Perplexed Poet."

1923

Pre 'Bolero' Days

Maurice Ravel, who for many years has been regarded as one of the foremost contemporary French composers, will make his first visit to America next season, as recitalist and conductor.

1923

What They Read Twenty Years Ago

MUSICAL AMERICA for August, 1923



Anna Case and Her Manager, F. C. Coppicus, Work Out a Schedule

The Debate Was New Then

Giacomo Puccini, answering a question about the effect of music broadcasts on the public, said: "Nothing can replace the living presence of the singer nor make the story a reality without the carefully prepared setting."

1923

With Harding Gone

It is understood that President and Mrs. Coolidge will encourage musical activities at the White House to an extent which has not been possible since the Roosevelt administration.

1923

Same Now, Different Reason

Wagner Leads Orchestra List of Paris Season. (Headline)

1923



John Charles Thomas Sailing for a European Tour

The Booming 'Twenties

Advance Bookings in Excess of Preceding Season, Records of Leading New York Impresarios Show—(Headline).

1923

your proposed concerts can accomplish. In addition, we have the word of Army and Navy officers, as well as civilian officials in Washington, that the continuance of recording is necessary for the maintenance of military and civilian morale, one of the primary purposes stated by you for your own concerts.

Following the publication of Mr. Field's letter, the Philharmonic-Symphony announced that all of the orchestras previously mentioned had wired the society approving Mr. Field's views.

Opperman Wins Honorary Degree

TALLAHASSEE, Fla.—The honorary degree, Doctor of Pedagogy, was conferred upon Ella Scoble Opperman, Dean of the School of Music of Florida State College for Women, on July 30. This honor was bestowed by her Alma Mater, the Cincinnati Conservatory of Music at its commencement celebrating the seventy-fifth anniversary of the founding of the Institution. Dean Opperman is Professor of Piano and Organ and has been head of the Florida State College School of Music since 1911.

Mrs. Brudno Plans Special Event

CLEVELAND.—Mrs. Emil Brudno is planning a new venture scheduled for New Year's Eve in Music Hall, in addition to her regular Celebrity Series and other special presentations. To end the old and welcome the new

year she has engaged well known local artists who have attracted large audiences in recent appearances. Two ensembles are included, the Cleveland Graphite Bronze Chorus, conducted by Charles D. Dawe; and the Karamu House Dance Group. The individual artists are Eunice Podis, and Natalie Henderson, pianists; and Duci de Kerekjarto, violinist. W. H.

Composers Invited to Send Works

PHILADELPHIA — The Philadelphia Chapter of the National Association for Composers and Conductors is interested in receiving works by American composers for piano, violin, voice, small choral ensembles or small chamber music groups. Compositions chosen will be performed at the Chapter's concerts during the 1943-1944 season. Composers interested are requested to send works to Arthur Cohn, Free Library of Philadelphia, Logan Square, Philadelphia. W. E. S.

Frederic Tillotson Heard at Bowdoin College

BUNSWICK, ME.—A program of ancient and modern music was given by Frederic Tillotson, pianist, in Memorial Hall, Bowdoin College, on July 22. Assisted by a string quartet composed of Mrs. Charles T. Burnett, Mrs. Edward G. Bridges, Mrs. Archie E. Brown and Lt. Carl Larsen, Mr. Tillotson also was heard in the Bach D Minor Concerto for piano and strings.

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MUSICAL AMERICA

113 West 57th St., New York 19, N. Y.

Bojanowski Launches Milwaukee Series

Weede Is First Soloist in 'Music Under the Stars' Season — Lawrence, Pons and Others Also Heard with Summer Symphony

MILWAUKEE

THE Milwaukee County Park Commission opened their annual season at Emil Blatz Temple of Music in Washington Park on June 29, with 'Music Under the Stars' Symphony, conducted by Jerzy Bojanowski with Robert Weede, baritone, as guest artist. Notwithstanding the Winter winds a fair crowd attended. With so many of our musicians in service it was a surprise and delight to find the splendid group of men Mr. Bojanowski had gathered together. Harold Ayres, the concertmaster of the Minneapolis Symphony, occupied the same chair with 'Music Under the Stars' for the Summer.

Mr. Weede sang standard arias and ballads for baritone, and was cordially received. Perhaps the

most successful were the 'Eri tu' from 'A Masked Ball'; 'Pagliacci' prologue and the 'Largo al factotum' from 'The Barber of Seville'. The 'Open Road' from 'The Gypsy Baron' was another high point. Mr. Ayres made his bow to the audience playing the lovely 'Romanza' from Wieniawski's violin Concerto in D Minor. Mr. Bojanowski and his men made a splendid start with works by Weber, Ravel, Liszt and Rachmaninoff. Also an arrangement of the Marines Hymn by Phillips.

The second concert brought Marjorie Lawrence with her great talent, wonderful courage and joyous personality. The night was again cold with only about 7,000 people present, but they were well repaid. Miss Lawrence began with the 'Il est doux, il est bon' aria from 'Herodiade' and the 'Seguidilla' from 'Carmen', both beautifully sung. Her only Wagnerian number was Sieglinde's song 'Du bist der Lenz'. The Bach-Gounod 'Ave Maria' was exquisite. For the 300 fellow convalescents who were guests of honor, Miss Lawrence sang Bruno Huhn's 'Invictus'. The orchestra had as guest conductor Henry Weber of Chicago, playing Mendelssohn, Tchaikovsky, Johann Strauss and Smetana.

25,000 Hear Robeson

July 13 brought Summer, 25,000 people and Paul Robeson to Washington Park Temple of Music. The orchestra with Jerzy Bojanowski in command, opened the evening with the 'Merry Wives of Windsor' overture by Nicolai and Liszt's 'Liebestraum'. Mr. Robeson's songs included 'Lord God of Abraham' from 'Elijah', impressively sung, 'Creation's Hymn' by Beethoven, 'Dans le printemps de mes années' by Garat and an Old English song, 'When Dull Care' by Leveridge. Mr. Ayers the concertmaster opened the second half with the lovely Meditation from 'Thais', and again delighted the audience with his pure tone and fine musicianship.

Mr. Robeson gave a splendid reading of an excerpt from Boris Godunoff, another Old English song, 'Over the Mountains', by Quilter, and a number of spirituals: two, 'Sometimes I Feel Like a Motherless Child' and 'Every Time I Feel De Spirit', arranged by Lawrence Brown, Mr. Robeson's splendid accompanist. The orchestra also was heard in the Largo from the 'New World' Symphony, Dance of the Apprentices from 'Die Meistersinger' and the Emperor Waltz by Strauss.

Another perfect night at the Park presented Lily Pons as soloist and Andre Kostelanetz, guest conductor. The audience this time went to 30,000, the largest of the season. Miss Pons began with two songs without words, the first a most difficult exercise by the Viennese, Heinrich Proch, with flute obligato and the second a song, the 'Vocalise' of Rachmaninoff, both beautifully sung. 'Die Fledermaus' Fantasy by Frank La Forge with flute obligato was gracefully done, but it was in the mad scene from 'Lucia' that Miss Pons made her finest contribution.

Mr. Kostelanetz, another favorite here, conducted works by Rimsky-Korsakoff, Debussy and Liszt. The Liszt 'Les Preludes' brought forth the orchestra's best work of the evening. Frank Versaci played the flute obligatos for Miss Pons.

Operetta Excerpts Sung

One of the most outstanding points in the next concert was the splendid improvement in the orchestra under the strict rehearsals and leadership of Mr. Bojanowski. Especially noticeable were the accompaniments. The



Jerzy Bojanowski

guest artists for this evening were Eleanor Steber, soprano, and Igor Gorin, baritone. The program, largely from operetta, was a delight to the crowd. The duets, 'I'm Falling in Love With Some One', 'Will You Remember' and 'I'll See You Again' proved again their old appeal. Miss Steber, as soloist, gave Schubert's 'Omnipotence', the Verdi aria 'Ernani, Involami', 'Carry Me Back to Old Virginia' and several others. Mr. Gorin was heard in a Caucasian song of his own, in 'None But the Lonely Heart', the Red Cavalry song and several others. The orchestra gave fine readings of the 'Rosamunde' Overture, John Powell's 'Natchez-on-the-Hill', the Rumba from Carl McDonald's symphony and the 'Rumanian Rhapsody' of Enesco.

The Florentine Opera chorus recently presented an 'Opera Fantasy' with singers from the Andrew Jackson social center directed by Mr. John Anello under the auspices of the Department of Municipal Recreation. They offered scenes from 'Traviata', 'Lakme' and 'La Forza del Destino', all in proper stage settings, and the choristers and soloists beautifully costumed.

ANNA R. ROBINSON

SEATTLE SYMPHONY

Orchestra Sponsors Light Opera Festival with Vancouver, B. C.

SEATTLE.—A new departure for the Symphony Orchestra is the festival of light opera sponsored by the orchestra in cooperation with the city of Vancouver, B. C.

Sixteen performances are scheduled from Aug. 9 to 21. Operettas planned are 'The Desert Song', 'Fire Fly' and 'Rose Marie'. Leading roles will be sung by Virginia Card and George Houston.

Ruth Allen McCreery, executive director of the orchestra, recently received a check for \$1,000, a part of the receipts of the Rachmaninoff Memorial concert presented by the New York Philharmonic-Symphony in New York. The concert was given for the benefit of Armed Forces Master Records, of which the local orchestra is Northwest representative.

N. D. B.

Margaret Spencer Joins NCAC List

Margaret Spencer, young American soprano, has been added to the list of artists under contract to the National Concert and Artists Corporation. She began as a young concert pianist but

turned to singing and became the leading soubrette of the Philadelphia Opera Company. With a Metropolitan Opera cast which includes John Garis, tenor, and Gerhard Pechner, bass-baritone, Miss Spencer has been engaged to sing Adele in a San Francisco production of 'Die Fledermaus', scheduled to have its premiere on Aug. 23.

SEATTLE INSTITUTE COMPLETES TERM

Associated Women Students Present English Duo—Eustis and Saleski Heard

SEATTLE.—The Associated Women Students Summer concerts included the English duo, Viola Morris and Victoria Anderson, with Norma Abernethy, accompanist, on June 22. On July 6, Dorothy Eustis, Seattle pianist, repeated the concert which she had played at Town Hall on April 10. It was a taxing program to which Miss Eustis brought adequate technique. If, at times, the emotional significance of the music was lost, that is growth which will come with the years.

A good-sized audience, including many musicians, greeted Gdal Saleski, cellist, at Meany Hall on July 13. His program was happily chosen and beautifully played: Vivaldi's Concerto in A minor; Grieg's Sonata for 'cello and piano, commemorating the 100th anniversary of Grieg's birth; 'Suite in the Olden Style' by Saleski; and compositions of Bloch, Chopin, Granados and Van-Göens.

At his second recital on July 16, in Anderson Hall, Mr. Saleski also related interesting experiences of his own career. Liborius Hauptmann was at the piano.

Augustus D. Zanzig, Music Consultant of the U. S. Treasury, conducted a four day workshop conference at the University of Washington, June 28-July 1, for choral conductors and others interested in community song leading. The closing session was a general public "Sing". Mr. Zanzig also appeared at "Victory Square," Seattle's Bond Selling Center, and at several war industrial plants.

Eleanor King, dancer, was well received at her program of Modern Folk Forms on July 27.

The A. W. S. Winter concerts are: Rise Stevens, October; Vronsky and Babin, pianists, January; Mia Slavenska and her own Dance Ensemble, February; Todd Duncan, assisted by Harriet Jackson, March, and Josef Hofmann, April. N. D. B.



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Anne Brown



Erno Rapee

Mid-Season Events Led by Beecham and Goossens—Shapiro and Maynor Are Among Soloists—Walter Returns to Conduct

LOS ANGELES

MID-SEASON Hollywood Bowl concerts have been definitely Anglo-American. Sir Thomas Beecham conducted the first of three programs in Hollywood Bowl on Aug. 5. Elgar's 'Enigma' Variations were the piece de resistance and Brahms's 'Second' the symphony. It was expressive and well considered conducting and the orchestra, only partly composed of the Los Angeles Philharmonic this Summer, responded.

Eugene Goossens conducted his best program on Aug. 3, having arrived from Mexico City on Aug. 1 just in time for the popular concert broadcast as the Standard Symphony Hour. His soloist for the first concert was Eudice Shapiro, who gave a virtuoso performance of the Conus Concerto for violin. She is concert-master of the Werner Janssen Orchestra and has appeared frequently in chamber music concert.

Berlioz was represented on both Mr. Goossens's programs, the first concert had the 'Waltz and March to the Scaffold' and the second opened with the 'Roman Carnival'. A Cuban Dance by a former Bowl conductor, Pedro Sanjuan, attracted attention for its deft orchestration and its characteristic rhythms. The American works on Goossens's program were William Grant Still's 'Out of the Silence' and Harl McDonald's 'Legend of the Arkansas Traveller'. Dorothy Maynor sang arias from operas by Verdi, Wagner and Debussy, her voice and mastery completely winning a large audience.

Anne Brown Makes Debut

Another Negro soprano, Anne Brown was successful in her debut with orchestra in Hollywood Bowl on July 31. She sang two arias by Massenet, from 'Le Cid' and 'Mannion', and proved to have dramatic ability as well as a resonant and expressive voice. Miklos Rozsa, conductor-composer, planned a concert-list which included two works of his own: 'Pastorale' and the music from 'The Jungle Book' film, with narrator, Richard Hale, and Anne Brown singing the solos.

The duo-pianists, Bartlett and Robertson, who are Summering in Beverly Hills, played the Poulenc Concerto under the direction of Vladimir Bakaleinikoff in the Bowl on July 30. This rhythmical work with the French folk-songs and the Javanese gamelon interlude, was an immediate success with the public.

Bruno Walter's second concert in

the Bowl on July 29 was supplemented with a concert conducted by him in Pasadena's Civic Auditorium on Aug. 2. He remains the conductor who can make the Los Angeles orchestra sound at its best.

The Chilean pianist, Claudio Arrau, engaged the attention of thousands in the Bowl on July 27 when he played four piano solos by Villa Lobos and the Brahms D Minor Concerto with Mr. Bakaleinikoff conducting. The Southern California Council of Inter-American affairs of which W. S. Rosecrans, chairman of the board of the Southern California Symphony Association presenting the Bowl concerts is president, gave a reception for Mr. Arrau and the South American consuls afterwards.

OPERA GROUP BEGINS LOS ANGELES SERIES

'Carmen' and 'Faust' Presented by Golden West Company—Janssen Symphony Heard

LOS ANGELES—A new opera company, The Opera Association of the Golden West, started a series of weekend presentations in the Philharmonic Auditorium July 30. 'Carmen' was the first bill directed by Aldo Franchetti and produced by Vladimir Rosing. Katherine W. Rose is president of the directors and her son, James Rose, vice-president and treasurer. The first night audience was graced by the Mayor, Fletcher Bowron, and the second, 'Faust', by the Governor of California, Earl G. Warren.

Tandy MacKenzie as Don Jose, Rodolfo Hoyos as Escamillo held the 'Carmen' and the matinee, July 31, 'Cavalleria - Pagliacci' performances together. 'Faust', which was credited as the best of the three, had Ernst Gebert as able conductor, David McLaughlin singing the title role, Jerome Hines as Mephistopheles, George Burnson as Valentin and pretty Jean Forward as Marguerite.

Nina Grimi, gifted Italian operatic soprano, gave a successful recital on July 30, featuring a new song by Pietro Cimini, who was present to acknowledge the applause.

The Janssen Symphony was presented in Pasadena's Brookside Open Air Theatre July 18 and 25. Werner Janssen drew a large audience with well played popular classics and soloists, Josef Szigeti and the duo-pianists, Nemenoff and Luboshutz. His orchestra is in top form and winter concerts out of town, and four in Los Angeles, are scheduled. The Pasadena concerts were managed by Norman Goss.

I. M. J.

Savran Re-Engaged for Hollywood

Jeanette Savran, pianist, whose appearance last year at the Hollywood Bowl, in place of Josef Hofmann, earned an award of a Carnegie Hall debut for her last February, has been re-engaged to appear in the Bowl as

The second and third weeks at the Bowl were devoted to the Ballet Theatre productions of their standard repertoire with the full orchestra in the pit conducted by Antal Dorati for most performances and the assistant-conductor Mois Zlatin for the rest, except for two gala nights when Igor Stravinsky conducted his 'Petrouchka' with Leonide Massine in the title role and Adolph Bolm dancing the Black-moor.

The Spanish ballets, 'Capriccio Espagnole' and 'Three Cornered Hat' were also eminently successful in the Bowl shell and the classic 'White' ballets, in which Alicia Markova starred, attracted the crowd and the critics as well. Miss Markova danced almost every night in fact and collapsed with

a strained back on July 24, the last night of the ballet. She has been recuperating in a Hollywood hotel since and did not go on to dance in San Francisco, Seattle and Vancouver.

Erno Rapee Conducts

Erno Rapee conducted two Sunday evening concerts in the Bowl, July 11 and 18, with the brilliant young pianist, Leonard Pennario, as soloist the first night and Miriam Solovieff, violinist, the second. Sunday, July 25, Mr. Bakaleinikoff took up the baton and presented a 'Black Belt' Suite by William Grant Still with Richard Tetley-Kardos, pianist, playing the Franck Symphonic Variations to the satisfaction of many admirers.

ISABEL MORSE JONES

soloist with the Los Angeles Philharmonic on Aug. 9. Following her appearance in the East and Northwest last Spring, Miss Savran returned to Hollywood for further study with Michael Yourilsky.

ALLERS MAKES DEBUT WITH TORONTO "PROM"

Conducts Two Symphony Performances with Dickenson and Slavenska as Guest Artists

TORONTO.—With Jean Dickenson, Canadian soprano, as assisting artist, Franz Allers made his first appearance here as a symphonic conductor at the Promenade concert on July 1. An audience of 6,500 received both artists with much enthusiasm. Highlights of Miss Dickenson's offering were Strauss's 'Voices of Spring', Rimsky-Korsakoff's 'Oriental Romance' and an aria from 'Linda di Chamounix'.

Mr. Allers conducted the orchestra in Berlioz's 'Roman Carnival' Overture, an excerpt from Rimsky-Korsakoff's 'Scheherazade', Mendelssohn's 'Italian' Symphony, Debussy's 'Afternoon of a Faun', and excerpts from Coates's 'London Again' Suite. His interpretations, especially the symphony, were marked by delicacy and deftness in shading.

Conducting the Promenade Symphony again on July 8, Mr. Allers had the assistance of a former colleague in the Ballet Russe de Monte Carlo in the person of Mia Slavenska. With her dance group, Miss Slavenska was seen in the first half of the program in her 'Chopin Concerto', 'Romeo and Juliet', 'Diana Triumphant', 'Salome' and two Yugoslavian folk dances. The purely orchestral second half brought vigorous performances of the Overture to 'The Bartered Bride', two movements from the 'New World' Symphony and Rimsky-Korsakoff's 'Spanish Caprice', under the baton of Mr. Allers. An appreciative audience of 7,000 attended.

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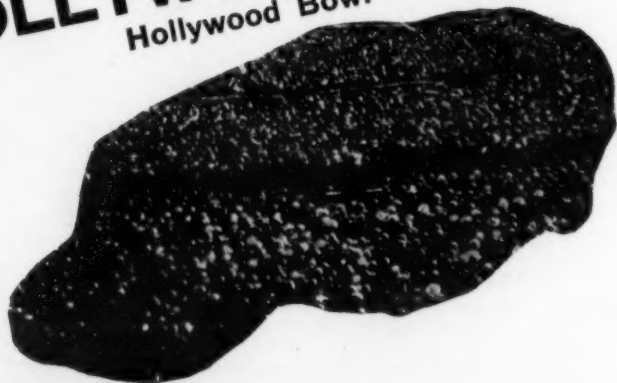
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PM, July 16, 1941

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The New Yorker, July 24, 1941



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N. Y. World-Telegram, July 16, 1943

"'CARMEN' SANG AT STADIUM. FIRST OPERA DRAWS 14,000 (Headline). Gladys Swarthout in the title role looked alluring and picturesque, and sang the music with full-throated richness, her tones well produced and well emitted."

N. Y. Journal-American, July 16, 1943

"'CARMEN' HEARD BY 14,000 (Headline). Gladys Swarthout returned to the role of Carmen. She was duskily made up and her acting was full of studied detail. It was her singing that carried most of the conviction of the impersonation, however. Favored by the amplification, her lower tones were particularly strong and she managed the 'Habanera' and the air of the card scene skillfully."

New York Sun, July 16, 1943



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ARKS LEVINE, Director, Concert Division

WINSTON-SALEM ATTENDS FESTIVAL

**Raudenbush Conducts Opera,
Symphony and Oratorio
With Local Artists**

WINSTON-SALEM, N. C.—Between 500 and 600 North Carolinians participated in the first annual "Piedmont Festival of Music and Art" held July 22-25 in Reynolds Memorial Auditorium. Mrs. Kenneth F. Mountcastle was the general chairman.

Included in the Festival program were the light opera 'Martha', by Flotow, presented in English by a company of more than 100 on July 22; a concert of well-known classical music by the Festival Symphony of eighty-two members on July 23; Haydn's oratorio, 'The Creation', featuring the orchestra and a chorus of 200 voices on July 24; and the Festival Art Exhibit. George King Raudenbush, founder and conductor of the Harrisburg and Toledo symphony orchestras, directed the orchestra throughout the festival.

Singing leading roles in 'Martha' were six outstanding North Carolina soloists, including Jean Davis, soprano, of the Boston Opera Company; Elizabeth Tavis Jensen, contralto, acting head of the voice department of Woman's College, U. N. C.; John E. Toms, tenor, formerly of the Philadelphia Opera Company and now professor of voice at the University of North Carolina; Robert Magin, tenor, former director of music of Christ Presbyterian Church, New York City, and now minister of music of Centenary Methodist Church, Winston-Salem; Dr. Sherman Smith, bass, soloist at the Duke University Chapel and professor of chemistry at the University of North Carolina, and Oscar Richardson, bass, former North Carolina district music chairman for Kiwanis International and member of Centenary Methodist Church choir. An original country folk dance for the opera was designed by Erika Harms Vincent, of Winston-Salem.

The highlight of the Friday night Festival Orchestra concert was the performance of Tchaikovsky's Violin Concerto with Dorothy Newhouse, of Winston-Salem, former member of the Stokowski Youth Orchestra, as soloist. Also heard were Schubert's 'Unfinished' Symphony in D; the Strauss waltz, 'Wine, Women and Song', and Tchaikovsky's '1812 Overture', featuring the combined bands of the local high schools in the finale.

An outstanding Greensboro soprano, Amelia Hall Cardwell, was one of the soloists in the performance of 'The Creation'. Mr. Toms and Dr. Smith were also heard in the oratorio.

Paul Louis Joins Advertising Firm

Paul Louis, who for six years has been head of the radio department of Columbia Concerts Corporation, recently resigned to join the D'Arcy Advertising Company. He will be in charge of the Sunday radio program featuring Andre Kostelanetz's orchestra.



CAST IN 'MARTHA' AT THE FIRST PIEDMONT FESTIVAL

Flotow's Opera 'Martha' Opened the First Annual Festival of Music and Art in Winston-Salem. In the Foreground Are Five of the Principals: (From the Left) Robert Magin, tenor; John Toms, Tenor; Jean Davis, Soprano; Elizabeth Tavis Jensen, Contralto; and Sherman Smith, Bass

DALLAS CONCLUDES OPERETTA SEASON

**Metropolitan Singers Join
Local Forces in Ten Week
Series of Light Works**

DALLAS, TEX.—Large and enthusiastic audiences continue to greet the performances of the Starlight Operettas being given at Fair Park Casino under the sponsorship of the State Fair of Texas. The season opened on June 21 with the presentation of 'Naughty Marietta' with a cast headed by Rosemarie Brancato, American coloratura soprano; Robert Shafer, baritone, favorite of the season of 1941 here, and Mary Hopple, contralto. It will continue through Aug. 29.

The second operetta, 'Sweethearts', featured two outstanding Texans in leading roles, Mack Harrell, baritone of the Metropolitan Opera Company, and Dorothy Sandlin, whose home is in Dallas. These proved prime favorites also in the next operetta, 'Vagabond King'. It was Mr. Harrell's first time to sing a light role, when he was heard in 'Sweethearts'. Miss Sandlin displayed a dramatic soprano voice of lovely timbre and fine schooling, and excellent acting ability.

Sigmund Romberg's 'New Moon' was next on the list, bringing back to the city Edward Roecker, baritone, who was so well liked in 1941. Dorothy Sandlin again did a good job in this operetta. Eric Mattson, tenor, added luster to this cast.

'Bitter Sweet' Presented

Noel Coward's 'Bitter Sweet' on July 19 brought again to Dallas Marthe Errolle, soprano, whose sweet lyric voice was much enjoyed in the previous season. Eric Mattson was heard again in a role suited to his versatile talents in this performance.

'Roberta' was next on the list, beginning on July 27, with Miss Errolle, Mr. Mattson, and a newcomer, George Britton, baritone, in leading parts.

Jeanne Devereaux, dancer, received much applause for her lovely interpretations in both this performance and the previous one of 'Bitter Sweet'.

John Gurney, baritone of the Metropolitan Opera Company, who has been here several times with that famous group, sang the leading role in 'Bala-laika', which opened on Aug. 2. Marthe Errolle was in this fine group also, and Jeanne Devereaux danced in her usual brilliant manner in special solo groups.

'Robin Hood', 'Babes in Toyland' and 'Rose Marie' were the last three on this list, featuring many well-known singers and actors. Frances Greer, also of the Metropolitan Opera Company, had the leading feminine role in 'Rose Marie', and Edward Roecker came back for the leading baritone role. Others in these casts included Andzia Kuzak, young American soprano; Gordon Dilworth, baritone; Floyd Worthington, Eric Mattson, Mary Hopple and Elizabeth Houston, who was well liked in several previous performances.

Other members of the fine groups during the ten weeks included Melissa Mason, Alexis Rostov, Leonard Ceeley, Walter Armin, Truman Gaige, John Grant, James Westerfield, Elizabeth Houston, William Kent, Sybil Bowan, Ruth Urban and William Sully.

All the productions were under the personal management of Max Koenigsberg. The orchestra was ably conducted by Giuseppe Bamboschek, and his fine assistant was Frederick Kitzinger, head of the piano department of Hockaday School of Music. William R. Hollbrook was dance director and ballet master as well as stage manager. Norman Roland was assistant stage manager.

The chorus of young men and women was locally recruited, as were the dancers in the ballet, and proved to be well schooled and competent.

Harry L. Seay is president of the State Fair of Texas, under whose auspices these performances were given.

MABEL CRANFILL

OPERAS CONTINUE IN NEW ORLEANS

**Park Stadium Summer Series
Presents 'Carmen' and 'Il
Trovatore' in July**

NEW ORLEANS.—The New Orleans Opera Association, Walter J. Loubat, president, continued its series of "Opera Under the Stars" in the City Park Stadium with performances in July of 'Carmen' and 'Il Trovatore'.

In spite of a heavy rain shortly before the time scheduled for the 'Carmen' performance, Bizet's masterpiece was witnessed by a large audience, undaunted by puddles and wet benches. Leading roles were sung by Maria Mayhoff, Sidney Rayner, Rudolfo Hoyos and Nancy Garrotto, all of whom were enthusiastically greeted. George Lipton's Zuniga was also well received as were the lesser roles interpreted by George Blackwell, Gertrude di Martino, Marie Robert, Renato Vargas and Ralph Shaw.

Mme. Mayhoff, whose full-toned contralto has heretofore been associated with Wagnerian roles and the masterpieces of song literature, surprised her admirers by the vividness of her portrayal of the title role, the tessitura of which lay congenially in her range. She was especially effective in the third act when her vocal timbre assumed a compelling warmth. Her French diction was notably good.

Mr. Rayner made an impassioned Don José, reaching an impressive climax in his delivery of the Flower Song. Mr. Hoyos had to repeat the Toreador aria. Again the chorus, orchestra and ballet were up to requirements and everywhere the artistic touch of the general artistic director, Amelio Colantoni, was evident.

On July 14, a great day for this "Frenchy" American city, 'Il Trovatore' attracted a huge audience. Maria Mayhoff sang the role of Azucena with wealth of tone and with an understanding of the lyric values of the score which would have made her convincing even had she not supplemented beautiful singing with intelligent acting. Sidney Rayner, as Manrico, added another link to his chain of successes. George Lipton made much of Fernando and again proved himself an acquisition. The Di Luna of Frank Richards was an artistic characterization. Dorothy Sigler made an attractive Leonore, and Ralph Shaw was good as Ruiz. Louis Hasselmann's conducting was such as might be expected from the eminent maestro. Again congratulations must be given to technical stage director Robert J. Murphy; scenic artist O. W. Wagner, and to scenic producer Ben Freudenberg. The ballets, created and staged by Lelia Haller, were effective.

The innovation of Pop Concerts has met with a response that presages an annual season. The idea was conceived by Lucy Benjamin Lemann and the local symphony's clarinetist, Jeanette Scheerer, who, in turn, interested our progressive Mayor Maestri and a few other prominent citizens. Specially engaged to conduct these concerts, Izler Solomon built an orchestra of forty musicians, who responded admirably to his direction.

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Della Chiesa Plans Concert Tour

Vivian Della Chiesa, soprano, will begin a coast-to-coast tour early in October, with concert and operatic engagements in over sixty cities, including Chicago, Philadelphia, Washington, Denver, Seattle, San Antonio, Los Angeles and appearances in Canada. To make these personal appearances Miss Della Chiesa has decided to leave her two regular radio programs.

Federation Names Radio Chairman

Claudine Macdonald (Mrs. George B. Macdonald) was recently appointed Radio Chairman of the National Federation of Music Clubs by the president, Mrs. Guy Patterson Gannett. Mrs. Macdonald was for seven years a program director of the National Broadcasting Company. She is a graduate of Northwestern University.

Chautauqua Concerts Draw Throngs

(Continued from page 7)

liam Kapell as soloist, and Rimsky-Korsakoff's 'The Russian Easter'.

In subsequent concerts, Mr. Hanson gave a place to various American works, in company with standard compositions of the international repertoire. There have been

symphonies, overtures, tone poems, suites, etc., by such masters as Beethoven, Brahms, Schubert, Berlioz, Dvořák, Tchaikovsky and Stravinsky; and among American works: Brockway's 'Ballade', Cadman's 'American Suite', De Lamar's 'Betrothal Music', White's 'Five Miniatures' and the slow movement from Thompson's Symphony No. 2.



Willem Willeke



Howard Hanson

Mr. Hanson conducted his own Second Symphony.

Orchestral concerts have included programs for young people, given mornings; as well as the regular evening and Sunday afternoon events. There has also been a 'Great Masters' series, given afternoons, with Igor Buketoff conducting. The first of these concerts was devoted to Bach, and had Andor Toth as solo violinist. The second was a Mozart program.

Many Soloists Heard

Soloists have participated in many of the symphony programs. These have included: vocalists, besides Miss Dickey, Miss Antoine, Miss Ravina, Miss Dowson, Louise Rose, Evan Evans, Mr. Kane, Mr. Dame; pianists, in addition to Mr. Wagner and Mr. Kapell, Sascha Gorodnitzki, who played Liszt's E-flat Major concerto; violinists, Mischa Mischakoff and Mary Recker; cellist, Georges Miquelle; flutist, Ruth Freeman. The largest audience of the season so far was present on July 28 when Miss Antoine appeared. She sang 'Caro Nome' from Verdi's 'Rigoletto' and 'Una voce poco fa' from Rossini's 'Barber of Seville'. Later she returned to the platform for a group of songs, accompanied by Mr. Potter and with flute obligatos by Musician Frederick Wilkins, U. S. N. R. This group was interrupted by President Roosevelt's broadcast. Miss Antoine waited on the platform until the conclusion of the address and then resumed singing. There was much interest in Miss Ravina's appearance with the orchestra. She sang arias from Verdi's 'La Forza del Destino' and Giordano's 'Andrea Chenier' and repeated the success of her opera appearances.

The Mischakoff String Quartet gave the first of three chamber music concerts in Norton Hall on the afternoon of July 29. The members of the quartet are Mischa Mischa-

koff, Reber Johnson, Julius Schaier and Georges Miquelle, all members of the Chautauqua Symphony, of which Mr. Mischakoff is the concertmaster. Other musical events have included organ recitals by George William Volkel, 'Twilight Musicales' by the Motet Choir which Mr. Volkel directs, and Sacred Song Services by the Chautauqua Choir, conducted by Walter Howe, with Mr. Thompson and Mr. Greenwell as soloists. Several pupils' recitals have been given. A very friendly welcome has been extended to Olga Samaroff-Stokowski, who is acting as head of the piano department at the Summer music school because of the illness of Ernest Hutcheson.

CLEVELAND SPONSORS SPECIAL PARK EVENTS

'Sweethearts' Is Second Operetta Offering—Women's Symphony Enlists Soloists

CLEVELAND. — Victor Herbert's 'Sweethearts', the second musical production to be presented at Cain Theatre this season was a great success and an additional performance was given to accommodate those who could not secure tickets for the four originally scheduled which taxed the amphitheatre's seating capacity of 3,000. Musical direction was in the capable hands of Handel Wadsworth, assisted by Homer Abegglen, dramatic director, and Billie Tilton, dance director. The stage settings were designed by Gerard Gentile. The principal parts were well sung by Bette Thomson, Theodore Korosy, Janet Caul, Walter Born, Jean Carlson, Harold Mullenix, Bertholde Lange, Jack Hagedorn, and Robert Dill.

The annual Summer music program sponsored by the City Recreation Division was launched on July 11 with a concert in Edgewater Park by the Cleveland Women's Symphony conducted by Hyman Schandler. George Kelley, baritone, was soloist. The program was repeated in Gordon Park on July 18, with Helen Erben as soloist.

The series of twenty-eight programs is directed by Winifred M. Hodges and will continue until Aug. 29.

John Jacob Niles appeared at the First Unitarian Church on July 25 under the auspices of the choir and Walter Blodgett, organist, in a program of American Religious Folk-songs. W. H.

MUSIC TEACHERS MEET

California Association Holds Three-Day Convention

LOS ANGELES. — The Music Teachers Association of California held a three-day convention in the Hollywood Roosevelt Hotel, July 12, 13 and 14 with Winifred Fisher of Sacramento, presiding. Ruth Howell, president of the Los Angeles County branch, was official hostess, assisted by Marjorie Duncan Baker, Emma Bartlett and Abbi Norton Jamison.

Arnold Schoenberg gave the address of the evening at the banquet on July 12. He spoke on 'Composers in War-time'. Dr. Karl Wecker, former supervisor of the W. P. A. Music Project here, gave an address on the aims of the National Association for Music

and Related Arts. Mrs. Leiland Atherton Irish and L. E. Behymer spoke and Lillian Steuber gave a piano program. The election was as follows: President, Newell Parker of Riverside County; first vice-president, Ruth Howell of Los Angeles; second vice-president, Elizabeth Simpson of Alameda County; treasurer, Isabel Stovall of San Francisco; and directors, Helen Shields Daun of Redlands, Alberta Green of Glendale and Everett Stidham of San Bernardino.

I. M. J.

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Water Gate Closes Banner Series

WASHINGTON, D. C. FRANK SINATRA has come to the Water Gate and gone. The capital's army of typists and clerks are

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again eating normally after days without lunches so they could hear the nation's No. 1 Pin-Up Boy with the National Symphony on July 25. The orchestra, too, is back to normal after that Sunday venture into something new in symphony soloists. While there is a shaking of heads in some quarters, the orchestra management is satisfied.

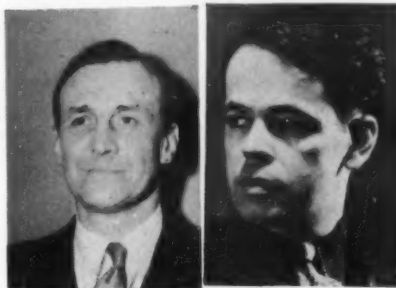
Mr. Sinatra's appearance was a post-season concert for the benefit of the Symphony's sustaining fund and it is rumored to have made up the \$14,000 needed to carry out the orchestra's 1943-44 plans. The youthful singer attracted an audience of 15,000 to hear him and the conductor, Leon Barzin, run through everything they had rehearsed: 'It's Always You', 'The Song Is You' and other cherished 'You' items in the Sinatra repertoire. The surge of sighs when Sinatra whispered 'you' was almost enough to blow the orchestra barge into the Potomac, but otherwise there were no casualties.

In fact, Mr. Sinatra did not attract as large audiences as came to hear established singers on the orchestra's Water Gate Series. Paul Robeson topped all soloists with an estimated 22,000. Also ahead in the attendance race were James Melton, Lawrence Tibbett, and Alec Templeton, who drew audiences of 18,000. Mr. Templeton bowed at the Water Gate the evening of July 11, with Stanley Chapple. He played his usual divided program, with the Liszt Concerto No. 1 and his popular imitations, improvisations, and satires satisfying his audience on all counts.

Chapple Makes Debut

Mr. Chapple, who has not been seen here before, made an excellent impression with the Beecham arrangement of Handel's 'The Faithful Shepherd', the Haydn Symphony No. 99 in E Flat, and Rimsky-Korsakoff's 'Capriccio Espagnol'.

The following Wednesday, July 14, another crowd of 15,000 turned out for the Bastille Day program arranged by the conductor, Charles O'Connell, with Igor Gorin as soloist. It was a concert with a flair. Its most picturesque moment came just before the intermission with the playing of the 'Marseillaise'. Then French sailors, march-



Stanley Chapple Charles O'Connell

ing in their characteristic way, with their guns at their hips, escorted the French flag to the center of the stage, while the audience sang that great anthem, led by the soaring voice of Mr. Gorin. French, too, were the orchestral numbers heard in that half; Franck's organ work, 'Piece Heroique' arranged for orchestra, and Debussy's 'Claire De Lune'. Except for the 'Toreador' Song from 'Carmen', there was nothing French about Mr. Gorin's contributions, otherwise an aria from Verdi's 'Attila' and the Prologue from 'Pagliacci'. For the second half, the orchestra played Dvorak's 'New World' Symphony.

On July 16, José Iturbi conducted a program which included such diverse items as Brahms's Symphony No. 2 and his own 'Soliloquy'.

The closing week of the Summer symphonies was an especially brilliant one. On July 18, Argentinita and her company gave the audience a generous helping of Spanish dance. They ran through their jotas and boleros with their established vivacity and miming skill. Francis Grazia, the orchestra's assistant conductor, was on the podium.

Kindler Returns to Conduct

Hans Kindler returned on July 21. His soloist was Dorothy Maynor and between them they brought out another audience of 15,000. The orchestra's permanent conductor set the evening's pace with a brilliant reading of the Dvorak 'Carnival' Overture. Miss Maynor sang with fine musicianship 'Pace, pace, mio Dio', from Verdi's 'La Forza del Destino'. This was her

Season's Attendance One-Third Over Former Years — Frank Sinatra Appears as Added Attraction



Alec Templeton Igor Gorin

first performance at the Water Gate. She was even more satisfying in her encore from 'Louise', and in smaller works, particularly the Schubert 'Ave Maria' and the Richard Strauss 'Devotion'.

Perfect for the Summer night was the Mendelssohn 'Italian' Symphony. Besides works by Wagner and Musorgsky, Dr. Kindler conducted three American works: Norris Norden's 'Reflections on the River', Morton Gould's 'Pavane', and Goldman's arrangement of 'The Lee Rigg'.

Because rain cancelled the Percy Grainger concert scheduled for July 10, the orchestra management added another on July 23. The soloists were Erno Valasek, violinist, and Glenn Darwin, baritone, both with the U. S. Army Air Corps. Mr. Valasek played the Saint-Saëns Violin Concerto No. 3 with great elan and style, and Mr. Darwin's voice was rich and vigorous both in the Cadman 'Lochinvar' and in his encores. Charles O'Connell was again the conductor.

All in all, this year's Water Gate series was the most successful so far, with attendance up one-third over others years in spite of the transportation difficulties. Ralph Lycett was the Summer concerts manager.

AUDREY WALZ

CAPITAL ENJOYS MERIDIAN PARK FARE

Trapp Family Leads Groups With Three Appearances —Huberman Heard

WASHINGTON, D. C.—The popularity of the Meridian Hill Park concerts—and Washington's appetite for good music generally—is indicated by the remarkable fact that the Sunday of Mussolini's resignation a leading newspaper received more telephone queries about the Starlight Concert than the fallen Italian dictator. That concert in C. C. Cappel's sell-out series was given by the Trapp Family, who are always clamorously received here. But every Sunday since the story has been much the same.

Salzedo Ensemble Appears

The weather, too, has been fine for outdoor concerts if bad for crops. The only concert at the beautiful hill park site to be affected by rain was the July 10 appearance of the Salzedo Ensemble, played the following Tuesday. The Sunday concert went off unmarred, however, and as always the master of the harp and his associates put on a show to delight their audience. In addition to Handel, Gluck, Rameau, Fauré, Debussy, Ravel, and others, the programs featured several Salzedo compositions, skillful contri-

vances if not profound, designed to display the harp's ultimate capacities.

When the Roth Quartet informed Mr. Cappel at short notice that they would not be able to appear on July 14, he was fortunately able to secure Bronislaw Huberman. With Boris Roubakine at the piano, the violinist's recital was one of the delights of the Summer season. He played the Handel Sonata in D, the Franck Sonata in A and a series of short items which gave him an opportunity to show his enormous technical resources. The Huberman fireworks are as dazzling as always.

American Ballad Singers Heard

On July 17-18, the American Ballad Singers returned to the open air concert hall where they made such a hit last Summer, giving their customary short and pleasant course in the history of American song, ranging from Revolutionary to modern times, with plenty of encores.

On July 21 the Curtis String Quartet played an interesting program: Schubert's 'Death and the Maiden' Quartet; Two 'Indian Sketches' by Charles Griffes; and with Miksa Merson at the piano, the Franck Quintet. This was their initial appearance here and they made a splendid impression.

The concerts the next Saturday and Sunday were "pops" but made musi-

cally eventful by the exceptional voices of the soloists: Conrad Thibault, baritone, and Martha Lipton, contralto. They sang familiar airs with warmth and style.

On July 28, another established favorite took over the park—the Gordon String Quartet. They played a program of three substantial quartets: the Beethoven in E Flat, Op. 127; the John Alden Carpenter in A Minor; (Continued on page 32)

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MUSICAL AMERICA

GOLDOVSKY OPENS ORCHESTRA SERIES

Leads First of Seven Events by Boston Symphony Aided by Wife and Burgin

BOSTON.—The first program in the new series of seven pairs of concerts undertaken by the Boston Symphony was given in Sanders Theatre, Cambridge, on the afternoon of July 18 and repeated in New England Mutual



Boris Goldovsky

Hall, Boston, the following evening. Under the direction of Boris Goldovsky, a Mozart program was given, including: the Divertimento in D (K. 251) for two horns, oboe and strings; an aria each from the Cantatas 'Davide Penitente' (K. 469), 'Dir, Seele des Weltalls' (unfinished), (K. 429) and 'Der Schauspieldirektor' (K. 486), in which Margaret Codd Goldovsky, soprano, made her local debut; the 'Haffner' Serenade (K. 250) with Richard Burgin, concertmaster of the Boston Symphony, as soloist, and the Piano Concerto in G (K. 453) with Mr. Goldovsky at the piano and Mr. Burgin conducting.

The concerto proved the most interesting item on the program, and so far as is known, this was the first performance of the ingratiating work hereabouts. Mr. Goldovsky played in a musical manner and Mr. Burgin conducted sympathetically. Mrs. Goldovsky revealed a voice of excellent range, although she failed to make

full use of resonance. The audience was enthusiastic and of satisfactory size, considering the intense heat which visited Boston that week-end.

Bernard Zighera Conducts

In New England Mutual Hall the following week a stimulating concert was directed by Bernard Zighera on the evening of July 26. The temporary suspension of the Zighera Chamber Orchestra is one of the regrettable "war casualties" in music in Boston, therefore it was a pleasure to renew acquaintance with some of the works Mr. Zighera had presented at former concerts. The Scarlatti-Casella Toccata, Bouree and Giga had been heard in 1936; the Stravinsky Suite No. 1 from 'Pulcinella' Ballet (after Pergolesi) was introduced in 1938, and in 1940 Mr. Zighera conducted the Schubert Symphony No. 5 and Ibert's Capriccio. To these well remembered items, he added a beautiful performance of Ravel's 'Pavane pour une Infante defunte'.

Continuing this series in Sanders Theatre, a curious mixture of the old and the new was presented on the afternoon of Aug. 1, when the Boston Society of Ancient Instruments, Alfred Zighera director, took over the first half of the program. The players were Paul Federovsky, descant viol, Albert Bernard, treble viol, Alfred Zighera, viola da gamba, and Gaston Dufresne, violone, assisted by Putnam Aldrich, harpsichordist, teaching in the University of Texas for the duration. The program comprised choice items which the society had presented at regular concerts, and included 'La Sultane' by Couperin; Fantasia upon one note by Purcell, for which Jean Lefranc obligingly supplied the one note on his viola; a Fantasia by Gibbons; a Sonata in C for viola da gamba and harpsichord, by Handel and the charming Suite of Dances edited by Tilman Susato. The performances were marked by elegance and refinement and won prolonged applause.

Bernstein Leads Modern Works

The second half of the program was under the direction of Leonard Bernstein and with one exception, was strictly modern, 'Dumbarton Oaks' for Chamber Orchestra by Stravinsky stood first, followed by a Suite from 'The Wind Remains' (1943) by Paul Bowles. The Brahms Serenade No. 2, Op. 16, replaced the previously announced Four Symphonies by Milhaud. Messrs. Stravinsky and Bowles kept the players and conductor extremely busy with cross rhythms, synopated beats, tricky entrances and brass, muted and unmuted. No drummer in a dance orchestra ever had a livelier time than Mr. Szulc with his musical circus in the percussion corner. The orchestra worked hard; so did Mr. Bernstein, and it is probable that the effects achieved were those desired.

It was an enlightening set of performances, sometimes amusing, occasionally dull. 'Dumbarton Oaks' is known to followers of chamber music, but 'The Wind Remains' is relatively new and belongs in the sparse-melody, rhythm-dependent catalog. As an exercise in tonal figuring, it shows ingenuity, but as music to be savored it falls short. One thing it did, however,



Leonard Bernstein

Boston

By GRACE MAY STUTSMAN

was to bring to our attention the new electrical violin, played for the first time in this neighborhood by Alfred Krips. The instrument is a bare skeleton, comprising tail piece, finger-board and strings and is a study in amplification. The tone is more dusky than that of the fiddle and the instrument roused lively curiosity. The audience evidenced both appreciation and enjoyment throughout the afternoon.

FIEDLER COMPLETES BANNER POP SEASON

Soloists and Guest Conductors Add to Success of Series — Audiences Enthusiastic

BOSTON.—One of the most brilliant seasons in the history of Pops came to a demonstrative close on July 17. Many popular program numbers were conducted by Mr. Fiedler, including the Animal's Carnival by Saint-Saëns, with Messrs. Sanroma and Litwin, pianists. During July, in addition to this popular pair, the soloists were E. Power Biggs, heard in a Handel Concerto for Organ and Orchestra; Helen Zoe Duncan, who played the Hummel Concerto Op. 85 for Piano and Orchestra; Selma Kramer, heard in the Schumann Piano Concerto in A Minor; Georges Moleux in an arrangement of Lalo's Chant Russe for double bass; Alexander Miller in a first performance of his own Piano Concerto No. 2; John Coffey, who played a trombone solo in a performance of Clay Smith's 'The Soul of the Surf' during the Old Timer's program on July 13, and David Glazer, who played the first movement of Mozart's Clarinet Concerto (K. 622) during a riotous evening of fun when Fort Devens took possession of Pops.

Carlos Pinfield stepped from his desk in the orchestra to conduct a pair of Old Timer's Nights, and other guest conductors were Charles O'Connell, who offered an orthodox program in a musical manner; and a newcomer to Boston, Eugene Plotnikoff, who conducted an exclusively Russian program. Mr. Plotnikoff made an immediate success. One could wish his return to Boston under more favorable playing conditions, for not only did the audience receive him warmly, but so did our New England weather . . . and Symphony Hall is not at present air-conditioned.

VICTORY CONCERTS

Service Men Make Art Museum Series a Success—11,000 Attend

BOSTON.—Governor Leverett Saltonstall has personally congratulated the committee responsible for the success of the Victory Concerts at the Boston Art Museum this past season. Solomon G. Braslavsky, musical director and executive secretary of the concerts, and Dean Alfred H. Meyer of the Boston University College of Music have been in constant co-operation with the Greater Boston United Service Organizations and according to a recent report these concerts have been attended by nearly 11,000 members of the armed forces and their guests.

All told, some 340 artists have contributed their services to this admirable series of programs given on alternate Sundays in the Tapestry Room of the Museum, and a new series to commence in the autumn is now being planned by Mr. Braslavsky (who originated the idea) and his Victory Concerts Committee.

We have seen not only our own

"boys" in the audience, but also service men from Australia, New Zealand, and other remote places, and these men have invariably been enthusiastic over the project, always hoping they "might get back" for some more music after the war.

The Goldman Band, conducted by Edwin Franko Goldman, gave its 1500th concert in the Guggenheim Memorial series in Central Park on July 28. The series began in 1918.

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NEW MUSIC: New Songs and Choral Works Issued

SONGS BY GOLDE AND WOLFE AMONG SCHIRMER NOVELTIES

AMONG recent song publications from G. Schirmer is a 'Prayer of the Slavic Children' by Walter Golde, with words by Margaret Bristol. This little song, in which the contour of the melodic line not only parallels but grippingly intensifies the poignant pathos of the text, is a veritable gem of musical loveliness and appeal, eloquent in its harmonic feeling and even in its simplicity. It is issued in two keys, for low and high or medium voice, and as the range is confined within a major ninth it can be encompassed by any voice whatever. Moreover, by the substitution of "Christmas" or "Easter" for the word "feast-day" in two places it can readily be made peculiarly effective for either of those specific festivals. It is also published in choral versions for women's voices in three parts and mixed voices in four parts.

'Spring Plowing' by Jacques Wolfe, a setting of verses by Merrick F. McCarthy, is a rugged song of a life in the open air, of working in the soil, with a strongly marked rhythmic swing and a deeply sonorous accompaniment suggestive of the trudging of the plowing team and the clinking of the traces. This is an effective red-blooded setting of a fine, virile poem for a man singer.

Other novelties from the same firm are 'Night Wish', by W. Gifford Nash, a tender little song that aptly mirrors the poetic sentiment of the text by Jacob Trapp, and 'Friends', a song with both music and words by Wm. Livingston that has a basic idea of individual appeal presented in well-conceived and expressive music. Then the 'Flower Song' from 'Carmen' is newly issued with an excellent new English version of the text by Lorraine Noel Finley.

A NEW GALAXY ART SONG AND CHORAL NOVELTIES

WITH 'Adoration' by Jeanne Boyd the Galaxy Music Corporation has made a significant addition to its noteworthy library of fine art songs. Stimulated by an imaginative poem by Scharmel Iris, the composer has written an evocative and richly musical setting of unusual harmonic coloring that captures the mood of the text and greatly enhances its distinctive poetic implications. The song derives a special effect from its persistent and opulently sonorous chordal accompaniment. It is written for high voice.

In the domain of choral music the same publishers issue a charming 'Idyll' by T. Stanley Skinner for chorus of mixed voices unaccompanied, a simply but effectively scored setting of a poem by Siegfried Sassoon; a tasteful and artistically adroit arrangement by Carol Perrenot for women's voices in three parts of Alicia Ann Scott's lovely song 'Think of Me'; an uncommonly grateful setting for four-part chorus of men's voices of Shakespeare's 'Tell Me Where Is



Walter Golde Marcel Grandjany

Fancy Bred' by Joseph J. McGrath, and a well-planned arrangement for three-part women's chorus of Carl Reinecke's 'Prayer at Sea', provided with an admirable English version by Marshall Kernochan of the original German text.

Then in the category of sacred music there is a broadly melodic and impressively developed new setting of 'Guide Me, O Thou Great Jehovah' by Carl F. Mueller, and there is also a notably fine free arrangement by James Miller of the beautiful Negro spiritual 'I Wanna Be Ready' for four-part chorus of mixed voices with soprano, or tenor, solo.

MARCEL GRANDJANY WRITES THREE EASY HARP PIECES

THREE Easy Pieces for Harp by Marcel Grandjany, which have recently been published by the Edward B. Marks Music Corporation, consist of a Nocturne, a Reverie and a Barcarolle. These are genuinely musical short pieces of two pages each, designed for young harpists of the less advanced grades. The pensive little Reverie is the easiest of the three, while the gracefully melodic and rhythmic Barcarolle is the most exacting. The Nocturne is the most individual of all, albeit the least aptly named. This set of effective short pieces is a substantial contribution to the perhaps least extensive section of the none-too-rich literature of the harp.

NEW LYRIC FOR SCHUBERT SONG AND RUSSIAN CHORAL NOVELTIES

TO their series of standard art songs, 'Pathways of Song', in which the material uses is newly edited and arranged and provided with fresh translations of the texts by Frank La Forge and Will Earhart, M. Witmark & Sons have added as an individual publication Schubert's 'Cradle Song', which is also included in one of the collections of the series.

The well-expressed and rhythmically flowing English version of the German text is the work of Mr. La Forge, while the song in general has been edited in the knowing manner that is the product of sterling artistry and wide experience with songs and singers which has characterized all the previous issues in this series.

The same publishers have brought

out a charming little chorus for women's voices in three parts by Franz Bornschein and a series of engaging Russian songs transcribed for choral groups by Gregory Stone, from whom the series takes its library name. Mr. Bornschein's 'In Assisi' is a setting of delicate musical essence of a text by David Morton, well-balanced in its scale of sonorities for the two sopranos and one alto part involved. With the aid of excellent English versions of the texts made by John Alan Houghton, admirably expressed and faultlessly fitted to the basic pulsation and the accentual inflections of the vocal lines, Mr. Stone has produced a set of adroitly devised choral transcriptions that should be a distinctive asset to the repertoire of any choral society interested in secular music in the shorter forms.

The songs thus treated are 'The Meadow', a traditional Cossack song from the Urals; a traditional Ukrainian Wedding Song; 'The Market Place at Kiev', also a traditional Ukrainian song; 'Why Are You Blinking Your Eyes?', a Russian gypsy song by Mikhail Shishkin; 'Gypsy Life', a Russian gypsy song by Dmitri Pokrass; 'On the Yoke', by M. Nikolaievsky; 'A Cossack Song' from Ivan Dzerzhinsky's opera 'Soil Upturned'; 'Gallop Faster, My Horses', by Vladimir Bakaleinikoff, and 'Nightmares' by Helen Gartoung. They are issued for the most part for four-part mixed chorus, either accompanied or a cappella.

UNFAMILIAR SONG MATERIAL FROM LATIN-AMERICAN SOURCES

ON account of both its musical material and the manner in which it is presented the collection of 'Canciones Tipicas' compiled by Irma Labastille and published by the Silver Burdett Company is an uncommonly alluring book. This is a group of some nineteen songs from Latin America, many of which have never previously been available in print in North America, while among them are included the songs from 'A Musical Travelogue Through Latin America' in the same publishing firm's 'Music Highways and Byways'.

Each song is preceded by a few paragraphs of enlightening comment concerning its origin and its home country and thus a subtle spiritual contract is established that is a potent aid to gaining a true perspective of its significance. The scenes of Latin-American countries that are reproduced are in themselves stimulating to the imagination.

Inasmuch as the most advanced musical system of any of the early American peoples is considered to have been found in Peru, the impressive ancient Peruvian chant, 'Hymn to the Sun', is placed at the beginning and is followed by a folksong of the Peruvian Andes, 'Yaravi'. The mournful little melody of this song is based on the old five-tone scale used by the Indian tribes long before the coming of the Spanish Conquistadores, though Mme. Labastille calls attention to the fact that just how much the melodies of the Indians of the Andes have been influenced by the folk music of Spain and by the Gregorian chant introduced into the country by the Christian padres is difficult to determine.

There follow 'The Boatman', Venezuela's principal patriotic song of the 1858 civil war, and an "exclusively and characteristically Colombian" dance song, 'Dolores Sweet and True', which is a bambuco, in which are clearly defined the elements of the three racial strains that have contributed to Colombia's population, "the melancholy indigenous Indian, the vital Spaniard and the rhythmically ingenious African," musical ingredients

that mingle in the music of other Latin American countries, as well.

Ecuador is represented by a dance song of the mountain folk, 'My All for Your Daughter'; Chile, by the folksong, 'Buy My Tortillas'; Uruguay, by the gaucho song, 'Vidalita'; Argentina, by the song 'Adios Te Digo' and a guacho dance 'Palapala'; Paraguay, by the song 'The Lovely Lace Weaver'; Brazil, by two "modinhas," 'My Pretty Cabocla' and 'To a Tiny Cottage'; Puerto Rico, by the folksong 'The Pearl'; Cuba, by a habañera by Eduardo Sanchez de Fuentes, 'Lovely Cuba, 'tis You'; Mexico, by 'Flower of Changunaga'; Martinique, by 'Sirup Is So Sweet'; Haiti, by its popular 'Choucoune'; Costa Rica, by 'Sweet Sugar Cane', and El Salvador, by a Lullaby. L.

BRIEFER MENTION

For Violin:

'Cubana', by David Bennett, an elaborate composition for solo violin with band, providing impressive opportunity for the display of the soloist's prowess. Pronouncedly Latin-American in flavor (C. Fischer).

Music For a Fiddle, for violin alone, by Hugo Norden, consisting of a short Introduction, a well-fashioned Fugue and a gay and sparkling Rondo, requiring five-and-a-half minutes, in all, for performance (Bruce Humphries).

Cadenza to the Brahms Violin Concerto in D, by Béla Loblov, fluently written and appropriately improvisational in style (Whitney Blake).

For Women's Voices, Three Parts:

'Radiant Night', arr. from the Allegretto of Second Symphony by Brahms, by Kenneth Winstead, with words by Randolph Rayburn. 'My Heart Is Like a Singing Bird', freely adapted from Bach and arr. by W. A. Goldsworthy, text by Christina Rossetti. 'My Memory of You', music and words by Harry Robert Wilson (C. Fischer).

'Neath the Southern Moon' and 'I'm Falling in Love with Someone', by Victor Herbert, arr. by Douglas MacLean (Witmark).

'Sing Me the Song That Sings in Your Heart', by Elias Blum. 'Spring Has Wandered in the Hills', by Morris Hutchins Ruger. 'O Ferreiro' ('The Blacksmith'), by Barrozo Netto. 'The Green Grass Grew All Around', by Frederic N. Root, arr. by Charles Winter (Summy).

For Men's Voices, Four Parts:

'Tug', by Philip James, with words scrawled on a tug's fo'c'sle by unknown author (M. W. Gray).

'The Disappointed Serenader', by Brahms, arr. by Theodor Koerner (Ditson: Presser).

'Come, Roam With Me', old folksong, arr. by Morton J. Luvaas, a cappella (Birchard).

'Breathes There the Man', by Lorraine E. Watters, poem by Sir Walter Scott (Summy).

'Jungle Tale', by Charles Haubiel, text by Edith Pellow, a musical satire, with obbligato for alto saxophone or B-flat clarinet (Composers Press).

For Four-Part Women's Chorus:

Cavatina, by Raff, choral paraphrase for solo violin and women's chorus in four parts by Samuel Richards Gaines, with words by transcriber (Birchard).

For Unison Singing:

'England, My England', by R. Vaughan Williams, text by W. E. Henley. 'Between Midnight and Morning', by Ernest Bullock (Oxford: C. Fischer).

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NEW FUEL FOR PIANO CONTROVERSY

In 'The Singing Touch', Betah Reeder Challenges Contentions of Acoustical Scientists — Treatise Contends Stroke of Hammer Blow Alters Quality

To the controversy revolving about piano tone that intermittently flares up afresh Betah Reeder has now made a provocative contribution with a treatise entitled 'The Singing Touch', which has just been issued by the Galaxy Music Corporation. It is a new challenge to those who, basing their belief upon scientific demonstration, contend that the only difference in tone possible of achievement on the piano is one of dynamics and not of quality.

Miss Reeder, on her part, undertakes to confirm by similar resource to scientific demonstration the long-accepted theory that the quality, and not merely the quantity, of the tone produced is influenced in very considerable degree by the manner in which the key is struck. And her premise would seem to find substantial backing in a statement in regard to the piano that she quotes at the outset from Hermann L. F. Helmholtz's widely famed 'Sensations of Tone'; "In no other instrument is there so wide a field for the alteration of quality of tone".

The principles of acoustics in regard to tone production and the natural operation of the partial-tone scale of a given musical tone are duly set forth, and then the author describes in meticulous detail, with the aid of clearly drawn illustrations, the mechanics of tone production on the modern grand piano by means of the key, the repetition-action, the hammer and the damper. Qualitative characteristics of tone are listed as resonance, volume, brightness and harshness, and it is maintained that, apart from structural factors, variation in tonal quality depends upon the smoothness or abruptness of the hammer's blow, which, in turn, is determined by the manner in which the key is depressed.

It is explained that when the hammer-blow on the string is smooth,

rather than abrupt, the tone produced has a fullness, or roundness and mellowness, that results from a rich and full harmonic mixture of partial tones in which the lower ones predominate and give body to the tone, while the higher ones produce a rising inflection before the tone drops off noticeably in intensity. On the other hand, when the hammer-blow is abrupt, rather than smooth, there is a resultant roughness, or discontinuity, in the spreading of its force that throws the high dissonances suddenly into prominence, causing them to outweigh the lower consonances, the tone thus created being of a harsh and jangling sound, quickly dropping off in power, and producing a sinking inflection rather than a rising one. Herein lies the author's most distinctive and potent argument.

Three Phases of Touch

In a subsequent chapter devoted to dissecting the act of touch, having regard to the complicated key-action of the modern grand piano, three phases into which the touch process is separated are given as key resistance, driving force and the after-touch, while the "manner of touch" is differentiated as the percussive, the non-percussive and the impulsive touch. The last of these refers to an added impulse (of the finger) prescribed for the moment of contact with the escapement-action to assure a smooth and steady movement of the hammer just as it leaves the jack. Then the elements of the "singing touch" are discussed as the smooth approach, the added impetus and the late or early timing of the special impetus. This minutely worked out mechanical analysis is then summarized in the dictum that "the secret of a good touch, therefore, lies in the precise manner in which the point of

maximum effort is timed to occur during key descent".

All this, of course, is an explanation on mechanistic grounds of what some pianists realize through an approach based on purely aesthetic and physical considerations. There should be a special interest for them in the mechanically technical analysis of why they achieve the results they do.

A subsequent chapter deals with the question of achieving precision in the timing of muscular effort and the balancing of muscles, and sounds the keynote of the author's point of departure in her investigation of tone in the paragraph: "The cultivation of a touch capable of maintaining a poised hammer and damper on the rear of the key, of whipping the hammer free at the appropriate time and with the appropriate degree of force, and again poising the hammer and the damper before releasing the damper for the stopping of tone, requires the utmost sensitivity of perception".

One of the best chapters of the second part of the book is the closing one, which traces the evolution of the piano touch, from the clavichord, harpsichord and various early pianos to the modern grand, with the inescapable influence of the actions of the different instruments upon styles of playing. Finally, although "the present style of superficial virtuosity" has again revived the controversy as to the effect of touch upon the quality of tone, a dispute that received its first impetus over sixty years ago, the author is optimistic from the past history of piano playing that the singing touch will survive whatever scientific experiments may be put forward in an effort to prove that it is merely an illusion.

While many fine pianists have become such without possessing any knowledge of the scientific data given in this little book, it is, nonetheless, a valuable source of practical information for every pianist to have on hand, whatever degree to which he may find it feasible to keep the mechanical details in mind when actually playing.

lead the student from the very first steps of harmonic writing to the most advanced contortions of the technique of alteration. For small classes of normally talented pupils, meeting twice a week, the material is considered sufficient to provide work for from one to two years.

The directness and simplicity with
(Continued on page 26)

AMONG RECENT BOOKS

Paul Hindemith Presents Harmony with Minimum of Rules

Paul Hindemith is not one who regards harmony as the deep and difficult science that many conventional text-books represent it to be. To him it is a simple craft, based on a few rules of thumb derived from facts of history and acoustics, rules simple to learn and apply "if they are not obscured by a cloud of pseudo-scientific bombast". Consequently, it may be presented to the pupil without difficulty, in simple, concentrated form. And this he has proceeded to do in 'A Concentrated Course in Traditional Harmony', with emphasis on exercises and a minimum of rules, which has just been published by the Associated Music Publishers.

It is easy to understand how unsympathetic a modern-minded composer like Mr. Hindemith must inevitably be towards the traditional methods of teaching harmony since, as he points out, musical practice has taken paths along which the teaching of harmony could not follow. This he attributes to principles of construction that embrace only a small fraction of chord possibilities, to stylistic limitations, to excessive dependence on notation and to an insufficient acoustical basis. And he foresees the day when the study of harmony as taught today will be an antiquated subject, maintaining "a high rank as a historic method which once had great importance, no longer a part of the curriculum of the harassed violin or piano student". Then, he thinks, hardly

anyone will have a great desire to spend more time in the acquisition of harmonic knowledge than is absolutely necessary.

But he recognizes that until an altogether better system has been devised and generally adopted harmony



Paul Hindemith

must still be counted upon as the most important branch of theory teaching. The instruction should, however, be speedy, though, of course, not careless. And so there is singularly little reading matter in this book—the greater part of the space of its

125 pages is occupied by practical exercises. The plan shows that the exercises employing simple chord materials correspond to an earlier epoch in the technique of composition, while with increasing mastery of chords, progressions and tonal relations the student approaches more closely the practice of the last few decades. "Since our exercises serve primarily neither historical nor stylistic purposes", the author notes in explaining his premises, "this very rough correspondence with the evolution of writing from 1600 to 1900 is fully sufficient".

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MUSIC FRATERNITY GREET'S NEW EXECUTIVE BOARD OFFICER

The National Council of Sigma Alpha Iota Welcomes Mrs. Paul Bryan of Atlanta to Her First Board Meeting as Second Vice-President and Director of Extension. From the Left Are: Mrs. Fred N. Wilson, Chaplain; Mrs. Clarence M. Sale, Executive Secretary; Mrs. John B. Davison, National President; Mrs. Bryan; Mrs. D. D. Rasco, First Vice-President; Marjorie Gallahe, Editor, and Mrs. Frank Geimer, Treasurer

CHICAGO.—The National Council of Sigma Alpha Iota, national professional music fraternity, met recently at the Palmer House to lay plans for the coming fraternity year. Foremost among considerations was a plan for the furtherance of Sigma Alpha Iota's Victory Program, and arrangements for co-ordinating the general Victory efforts with those of other national organizations in the music field.

Present for all sessions were the national officers of the fraternity and the presidents of the nine geographically divided provinces. Those attending, in addition to those pictured above, were: Elizabeth Campbell of Ann Arbor, Mich., Director of Finance and one of the founders of the fraternity; the Province President,

Mrs. H. C. Weghorst of Dundee, Mich.; Mrs. J. Alfred Neu of Bloomington, Ill.; Mrs. D. A. Vloedmann of Blue Island, Ill.; Mrs. John S. Parr of Los Angeles, Calif.; Mrs. Louis Sullivan of Ithaca, N. Y.; Mrs. Edwina Fowler of Pittsburg, Kans.; Mrs. Walter Hutton of Des Moines, Ia.; and Annette Chandler of Tulsa, Okla.

During the Council sessions Mrs. Paul Bryan was appointed National Second Vice-President. Formerly Iota Province President, Mrs. Bryan will now serve as the fraternity's Director of Extension. Selected to fill the Iota Province Presidency is Mrs. Allan Greene, Atlanta, Ga.

understanding of Dvořák's aims and achievements and I was greatly pleased to see that English musicians and writers like Edwin Evans, H. C. Colles, Gerald Abraham, Harriet Cohen, had efficiently dealt with Dvořák's symphonies, chamber works, piano compositions, songs, and even with the operas unfortunately unknown outside Czechoslovakia (if we except a few performances of his 'Rusalka'). Just what Colles has to say about the operas makes sensible reading, and Mosco Carner, former Viennese musicologist, writes very cleverly about Dvořák's oratorios and spiritual music in general. Especially valuable are the two chapters on the national and folk elements in Dvořák's works (written by Frank Howes) and on Dvořák's orchestra and his symphonic expression by Julius Harrison—he has the experience necessitated, as he repeatedly conducted these orchestra works, for anyone who desires to open new aspects of the musical craftsman Dvořák. Mr. Fischl, editor of the volume, gives a short and fine biography of the composer largely based on Sourek's findings—it would be impossible not to do so. So the parts of this symposium repeating items not enough known to the general reader may be welcomed. Some others are even of greater value giving new views and pointing to new horizons. I am glad to have read the book.

PAUL STEFAN

Bach's Harmonic Progressions in Chorales Grouped

Uniquely conceived and of unique appeal to all interested in master craftsmanship in music, whether student or professional, is 'Bach's Harmonic Progressions', by Kent Gannett. In this book are assembled 1,000 examples of harmonizations drawn from Bach's chorales and transposed, for the sake of convenience, into the keys of C Major and A Minor, due cognizance being taken of the fact that there are older modal influences at work in these chorales as shown by many of the signatures. The publisher is the Oliver Ditson Company (Theodore Presser Company, distributors).

If one is in doubt as to the most satisfactory way to harmonize a certain scale interval he has but to make comparisons with the material here given, as the foreword points out. Each diatonic interval and each repeated note of the major and minor scales is illustrated with twenty different harmonizations, and, in addition, the chromatic intervals found in the upper tetrachord of the minor scale have been harmonized in like manner.

Needless to say, many unusual solutions appear, but "to say that the rules of harmony have been broken would imply that the rules were made for composers to follow, whereas the rules follow the composers, who, in turn, depart from the common practice if they are to possess individuality. Bach's harmonizations were always con-

trapuntal, and rules of harmony seem to vanish with a thorough understanding of the principles of counterpoint".

The fifty pages of this book offer a singularly intriguing field for exploration and a stimulus of uncommon character to students.

C.

First Aid for Rhythm Players of Latin-American Dances

A book of specific value to drummers in present-day dance orchestras is 'Latin-American Rhythms for the Drummer' by Phil Rale, who here offers a practical method in the art of playing the rhythms of Latin-American dances in recognition of the fact that there is an ever-increasing demand for the American drummer who can play South-American music. In this brochure, published by the Remick Music Corporation, the subject is lucidly set forth, with the aid of various well-fashioned illustrations.

Mindful of the facts that the rumba, one of the most popular dances of today, is based fundamentally on the dances of the Congo, whose rhythmic allure has exerted a far-reaching influence upon the so-called "swing era", and drums of the type used for these dances in their original habitat play a conspicuous role in the rhythm sections of the modern dance orchestra, the author explains the different ways of playing rumba drums open to the American drummer and his rhythm outfit.

The technique of actual playing is classified under the heads of single stroke roll, two-stroke roll, three-stroke roll, four-stroke roll, the paradiddle of three different kinds, the flam (a grace-note followed by a beat-note of the same denomination), the ruff, or drag (two grace-notes followed by a beat-note of the same denomination), the four-stroke ruff, the five-stroke ruff, and triplets.

The many diverse rhythms given of such Latin-American dances as the samba, the conga, the tango, the paso doble and the beguine are both interesting and enlightening to many others besides drummers. Then various rhythmic patterns (adapted to specific rhythm instruments, the claves (two sticks of resonant wood), the maracas (ball-like shells filled with buckshot, peas or beans), the gourd, the conga drum, the cow-bell and the jawbone are of definite practical value to performers.

C.

Leo Feist Gets Shostakovich Song

Leo Feist, Inc. has acquired from Am-Rus Music Corporation the publication rights for the entire Western Hemisphere of the song, 'United Nations on the March', by Dmitri Shostakovich. The words and arrangement are by Harold J. Rome. The song has had several performances on the air and will be heard in the forthcoming motion picture musical, 'Thousands Cheer'.

BOOKS

(Continued from page 25)

which Mr. Hindemith presents his subjects may well prove startling to many harmony teachers, but undoubtedly the book will be avidly sought by those who are both thoroughgoing and vitally progressive.

C.

A Dvořák Symposium

Antonin Dvořák—His Achievement—Edited by Viktor Fischl—Lindsay Drummond, London 1943.

It is very difficult to write on Dvořák. As to biographies, nobody could surpass the big four volumes written by Otakar Sourek, Prague music critic, who devoted his life to that task and published his first volume in 1916, his fourth and last in 1933. His enormous "matériel" is faultless and exhausting—but when Viktor Fischl, apparently a musician from Bohemia, now in England, declares in the symposium edited by him, that the best thing to do would be a translation of Sourek's book into the English language, he is mistaken; this book is a standard work only for those who know the Central European world of Dvořák's lifetime; and this life ended in 1904. . . . Knowing this I twice tried to rewrite Sourek's work—I should better say to write a new far shorter book founded on Sourek's material; the last time, in 1941, it was in English, and in this country. But certainly there are many other things that could be said on this great composer and so I am always looking forward to new explanations of his work. In the present volume I found much

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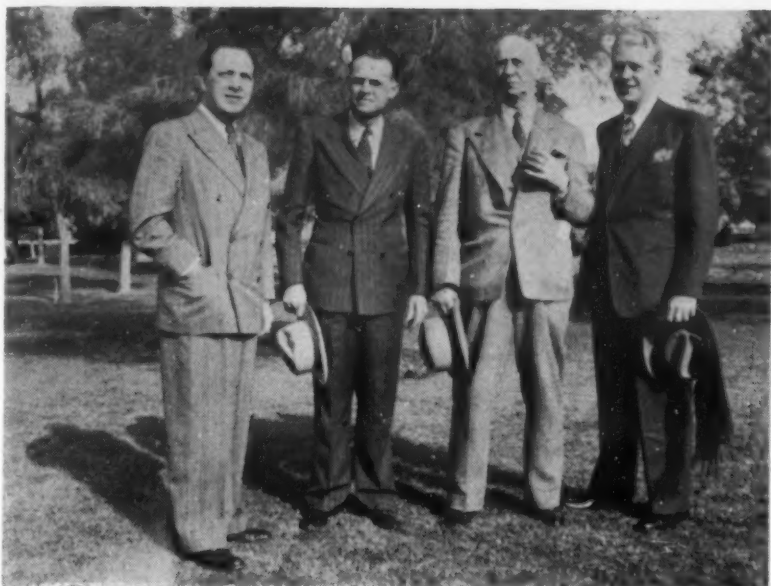
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BARITONE PRESENTED IN PHOENIX CONCERT

Nelson Eddy (Right) in Phoenix, Ariz., Where He Made a Recent Appearance under the Sponsorship of the Community Concert Association. With Mr. Eddy Are Pictured (from the Left) Theodore Paxson, Accompanist; Milton Rasbury, President of the Phoenix Association, and George Brown of Columbia Concerts, Inc.

UNIVERSITY GIVES EVENTS IN SEATTLE

Kirchner Directs Ninth Annual Session of Music School

SEATTLE.—The High School Music Institute closed its ninth annual session on July 16. The indefatigable industry of director George Kirchner bore good fruit, for, contrary to all expectations, the attendance exceeded that of last year. Enrollment was large enough to produce a well-balanced orchestra of eighty-five, a fifty-six piece band and a chorus of thirty.

Assisting Mr. Kirchner was Carl A. Pitzer, of Lincoln High School, who also directed the band. Other faculty members were Frank Beezholt, Whitman College, assistant orchestra director; Frank Horsfall, flute; Ernest Worth, voice; Charles Wilson Lawrence, chorus, and August Auernheimer, recreational director.

During the course, students were given individual instruction and work in ensemble music of every character. Solo and group appearances before small audiences were provided to give youth opportunity to acquire ease and experience before the public.

Two Band Concerts

The Institute Band joined the Summer Recreational Band of Bremerton, Richard Berg, director, for two concerts, one in Seattle and one in Bremerton. Culminating the five weeks of intensive training was the final concert of band, chorus and orchestra. The band, Carl Pitzer, director, played works by DeLamar, German and Provost. Myles Blankinship was soloist in LaGasse's 'Sequoia'. Eleanor Howe, soprano, sang Friml's 'Giannina Mia', with the orchestra.

Of special interest was the first performance of 'Miss Liberty Speaks', a fantasy for narrator, chorus and orchestra. The music was written by Charles Wilson Lawrence, to a text by Dale Harrison. Marjorie Douglass, narrator, was accompanied by the Institute orchestra and chorus augmented by singers from the University Summer School chorus and glee club. Mr. Lawrence directed. The composition has a patriotic fervor, interesting and beautiful harmonies which give a nostalgic note to the musings of the

Statue as she ponders the changes war brings.

The orchestra, directed by Mr. Kirchner, closed the program. The soloist was Bonnie Jean Douglas, violinist, playing Sarasate's 'Zigeunerweisen'.

NAN D. BRONSON

EASTMAN SCHOOL ADDS TO SUMMER CONCERTS

Faculty Members Close Artist Series — Orchestra and Chorus Appear

ROCHESTER, N. Y.—Jaques Gordon, violinist, and member of the Eastman School faculty, was the artist presented at the third concert in the Summer series at Kilbourn Hall, on July 22. The hall was well filled and Mr. Gordon was persuaded to play several encores.

The fourth and last concert in the series at Kilbourn Hall presented Max Landow, pianist, and also member of the Eastman School faculty, on July 29.

On Aug. 2, an audience which packed Kilbourn hall to the doors heard a concert by the Eastman School Summer orchestra under Karl Van Hoesen, and the Eastman School Summer choir under Herman Genhart. The program included the Beethoven Mass in C for chorus, solo and orchestra, Mr. Genhart conducting the ensemble. Mr. Van Hoesen selected for the orchestra Gluck's Overture to 'Iphigenia in Aulis', Bach's Brandenburg Concerto No. 2 in F, and four contemporary works: Jack End's 'Song for Sleepy Children', Walter Moraant's 'Nocturne', Frederick Wolatmann's 'Solitude' and Wayne Barlow's 'Sarabande'. Dr. Barlow is a member of the Eastman School faculty, and the other three are Eastman School graduates. Other choral presentations were by Palestrina, Roselli and Corsi.

MARY ERTZ WILL

Lener Quartet Plans Tour

The Lener Quartet, recently reorganized by its original founder, Jeno Lener to include Albert Pretz, Paul Reisman and Gabor Rejto, recently returned to this country and is scheduled for three Town Hall appearances and a coast-to-coast tour next season. The Quartet was to make its first appearance on Aug. 15 on a Treasury Hour broadcast.

Davidson New Personal Representative For Jeanette MacDonald's Concert Dates

Noted Soprano Will Tour in Fall After Summer Appearances — New Film Is Planned for Her

James A. Davidson, in association with Sylvia Wright, will serve as personal representative for Jeanette MacDonald, film star and concert soprano, it was announced recently. Miss MacDonald will be available for a limited number of concert appearances this Fall, after which she will return to Hollywood to make a new picture. She has recently completed a series of successful summer engagements, among them appearances in outdoor auditoriums in Milwaukee, Denver and Colorado Springs.

In addition to her concert activities and recent opera appearances in 'Romeo and Juliet' throughout Canada, Miss MacDonald has starred in many films with MGM. These include 'The Cat and the Fiddle', 'The Merry Widow', 'Naughty Marietta', 'Rose Marie', 'San Francisco', 'Maytime', 'The Firefly', 'Girl of the Golden West', 'Sweethearts', 'Broadway Serenade', 'New Moon', 'Bittersweet',



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Jeanette MacDonald

'Smilin' Through', 'I Married an Angel' and 'Cairo'.

Mr. Davidson has for many years acted in an advisory capacity for many noted musical artists.

LITTLE SYMPHONY PLAYS IN ST. LOUIS

Begins Ninth Season Under Chapple—Steindel Also Is Conductor

ST. LOUIS.—The Little Symphony got off to a good start in its ninth season, with a delightful program on July 2, in the Washington University Quadrangle, under the direction of Stanley Chapple. Mozart's 'Eine Kleine Nachtmusik' and Schubert's Symphony No. 5 occupied the first half of the program. The orchestral Suite from 'Carmen', Grainger's 'Mock Morris' and 'Handel in the Strand' (with Mr. Chapple at the piano) followed, and, in conclusion, the overture to 'Die Fledermaus'. Mr. Chapple's direction is concise, yet fluent, and possesses musical authority.

Max Steindel, resident conductor of the orchestra, took charge for the second concert on July 9. A large audience thoroughly enjoyed Mr. Steindel's fine interpretations of a varied program containing Marcello's Concerto Grosso; Adagio from the C Major Toccata by Bach, Symphony No. 17 by Haydn; the overture to Wolf-Ferrari's 'Secret of Suzanne', 'The Prayer of the Toreador' by Turina, and two charming works by Morton Gould, the third movement from the 'Latin American Symphonette' and the second movement from the 'American Symphonette'. 'Tales from the Vienna Woods' closed the concert.

Soldier Soloists

For the third concert on July 16, Privates William Brailowsky and David Sarser, violinists, now stationed at Jefferson Barracks, were the joint soloists in Bach's Concerto for Two Violins and they were most heartily received. Mr. Chapple opened with Boccherini's Symphony in C. A first performance here of Dvorak's 'Legenden' was most delicately presented and was much liked by a big audience. Another "first" was Inghel-

brecht's 'La Nursery' followed by Mr. Chapple's arrangement of 'Show Boat' selections. The orchestra showed the skillful and painstaking efforts of the conductor.

Jean Browning Sings

An audience of 2,000, largest of the season, greeted Jean Browning, gifted young contralto, at the fourth concert on July 23, Mr. Chapple conducting. It was Miss Browning's debut in her home city, and was a gala event. She was heard in Marcello's 'Il mio bel foco', Dido's Lament from Purcell's 'Dido and Aenias', 'Vieille Chanson Espagnole' by Aubert, the Gavotte from 'Mignon' and in conclusion singing 'Summertime' as a part of an orchestral fantasy on 'Porgy and Bess' by Gershwin arranged by Mr. Chapple. She sang each with fine tone and ample power and two encores were demanded as well as a partial repetition of the concluding Gershwin work.

The orchestral offerings of Mr. Chapple were finely projected, opening with Mozart's Overture to 'The Marriage of Figaro', then his Symphony No. 28 ('Prague'), the 'Henry VIII Dances' by Edward German and the 'Porgy and Bess' excerpts.

The concluding concert on July 30 was a triumph for Mr. Chapple and the orchestra. Weber's Overture to 'Abu Hassam' opened the concert followed by the first local performance of the Serenade for Small Orchestra by Miklos Rozsa, a delightful work. Seth Greiner, young St. Louis pianist, then acquitted himself nobly in Mozart's Concerto No. 26 ('Coronation') with sympathetic support from Mr. Chapple and the orchestra. Two encores were demanded. The final offering, Haydn's Symphony in G, was the highlight of the season.

Martha Love, President of the Association, announces that the series will be extended next year and Mr. Chapple will again be the conductor.

Ernst C. Krohn, musicologist, is presenting a series of six monthly lectures at the Art Museum in Forest Park with recorded illustrations showing the related music to the six great periods of art.

HERBERT W. COST

Miliza Korjus, Soprano, Plans New York Debut

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whose records have been popular in
this country for the past six years,



Miliza Korjus

will make her debut in New York
in January this season under the
management of Charles L. Wagner.

This was the object of Mr. Wagner's
recent trip to Mexico. The soprano
has been singing in Mexico and South
America for the past three seasons
and is remembered in this country for
her appearance in "The Great Waltz."
Miss Korjus will be available for a
limited amount of engagements during
the season, beginning in January 1944.

FESTIVAL PRESENTED AT JUILLIARD SCHOOL

Artist Recitals, Student Concerts
and Lecture-Recital Series
Enliven Summer Session

The Juilliard Music Festival, a
series of artists' recitals, open to the
public, were held on Tuesday, Wednes-
day and Thursday afternoons from
July 6 through July 22, and on Tues-
day, Wednesday and Friday afternoons
from July 27 through Aug. 6. Artists
participating in the Festival included:
Katherine Bacon, Naoum Benditzky,
Coenraad V. Bos, James Friskin,
Fraser Gange, Sascha Gorodnitzki,
Marcel Grandjany, Alton Jones, Hugh
Porter, Frank Sheridan, Sigismund
Stojowski, Maxine Stellman, Dorothy
Minty, Hardesty Johnson, Barbara
Holmquest, Mack Harrell and Henry
Cowell.

Student concerts, also open to the
public, were held Monday afternoons
from July 12 through Aug. 9. Marion
Bauer gave a series of six lecture-
recitals on Modern Piano Music, as-
sisted by Miss Holmquest, and Ros-
alyn Tureck presented six lecture-
recitals on the compositions of Bach.



Charles Wakefield Cadman, Composer and Pianist, at State Teachers College,
Frostburg, Md., Following His Recital There in July. In the Picture Are (from
the Left) Mr. Cadman, Mrs. John Dunkle, Mrs. Maurice Matteson, Betty B. Wilson,
Maurice Matteson, Head of the Music Department of State Teachers College, and
John L. Dunkle, President of the College

Charles Wakefield Cadman's First
Symphony had a successful perform-
ance in Santiago, Chile, late last
Spring, according to word received
from Ambassador Claude Bowers who
wrote that the work had been per-
formed under the most favorable con-
ditions and created much interest. He
said it is hoped that the symphony
also will be given at Montevideo,
Uruguay, during the coming season.
Mr. Cadman is now at the Mac-

Dowell Colony at work on a composi-
tion for 'cello and piano, to be orches-
trated later, based on the romance and
tragedy of Queen Carlotta and the
Emperor Maximilian in Mexico. A
nuber from Cadman's 'American Suite'
for string orchestra was to be played
at a Boston 'Pop' Concert on Aug. 11
under Joseph Wagner, also a Mac-
Dowell colony fellow.

The composer will return to his
home in California late in August.

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of the music department of Western
Reserve University included three
concerts given on July 8, 22, and 29,
in Harkness Chapel on the campus
of Flora Mather College.

The first concert presented the
String Orchestra directed by F. Karl
Grossman in works by Geminiani,
Stamitz, Glazunoff and Boccherini;
and the University Choir, directed by
Russell L. Gee which sang David
Stanley Smith's 'Pan' with Gretchen
Nobis Garnett, soprano, as soloist,
and Eileen Worden, pianist, and Ruth
Ross, flutist, assisting. Mrs. Garnett
also sang a group of Dr. Arthur
Shepherd's songs with the eminent
composer at the piano.

Stanley Butler of the piano de-
partment was soloist at the second
concert. He played a group by
Brahms and Prokofieff. The String
Orchestra played a suite from Pur-
cell's incidental music to 'King
Arthur'; the ballet music from
Gluck's 'Orpheus'; and Mozart's 'A
Musical Joke'. The choir sang a
group of early English traditional
songs and Horatio Parker's 'Seven
Greek Pastoral Scenes' in which Mrs.
Garnett and Goldie Hoffman were
soloists.

The series ended with a program
which featured a performance of
Corelli's 'Christmas' Concerto with
the soloists, Teresa Testa, Morton
Goldberg, and Robert Swenson, and
Dr. Shepherd at the piano, and Mo-
zart's 'Eine Kleine Nachtmusik'.
The Choir of fifty-five included the
Bass Clef Club, who sang works by
David Stephan, Mussorgsky, Georg

Schumann, Selim Palmgren and Hely-
Hutchinson. A closing group by the
combined forces with Lillian Daniels
at the organ gave a stirring perform-
ance of Mozart's 'Ave Verum Cor-
pus'; and the 'Hallelujah Amen' from
Handel's 'Judas Maccabeus'.

W. H.

Philadelphia Settlement Music School Adds to Faculty

PHILADELPHIA.—The Settlement
Music School, Johan Grolle, director,
recently added Edward Steuerman to
its piano faculty. Lief Rosanoff was
named to replace Benar Heifetz as
'cello instructor. Dr. Paul Nettl,
formerly of the University of Prague,
will teach music history and subjects
connected with musicology.

Cecile Jahiel Opens Studio

The French pianist and composer,
Cecile Jahiel, who arrived in New
York from Paris several months ago,
has opened a studio at 19 East 98th
St., where she will teach and compose.

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LOS ANGELES SCHOOLS GIVE SUMMER EVENTS

Occidental College Sponsors Programs—Artists Appear on Redlands Series

LOS ANGELES.—Occidental College started a Summer series with the bright young duo-pianists, Morley and Gearhart, on July 24 in Thorne Hall. Robert Shaw, conductor of the New York Collegiate Chorale and of Fred Waring's Pennsylvania chorale, has been here giving a ten-days course for choral directors. On July 31 Mr. Shaw presented a remarkable demonstration choral concert with seventy-five singers in Thorne Hall with new music by William Schuman, Samuel Barber, Hindemith and others as well as classic choral works by Wagner and Brahms.

Redlands out-door music takes place each Tuesday and Friday evening in the Procellis sponsored by the Community Music Association. Eula Beal, contralto, and Arnold Folders, pianist, are giving a joint recital there Aug. 10 and the Belcher Dancers of Los Angeles present ballet there Aug. 13. Camilla Wicks, the young violinist who was chosen by the Southern California Society for Music Education for its

first annual Youth Award, played there with Dr. Paul Pisk, composer-pianist, on Aug. 3. Cornelia Niles, Spanish dancer, took a company there for performance on July 30. The Pasadena American Opera Theater group directed by Richard Lert and George Houston gave 'The Barber of Seville' in Redlands late in July.

Allan Hancock and the University of Southern California College of Music sponsor a Summer series which began with a concert by the London String Quartet in July and one by faculty members, Alice Ehlers, harp-sichordist and pianist, John Crown, on Aug. 1.

I. M. J.

ADDS TO FACULTY

New School Music Director for Peabody—Summer Enrollment High

BALTIMORE.—Leah Thorpe, of Ithaca College, Cornell University, has been appointed director of the department of school music and supervisor of practice teaching at the Peabody Conservatory of Music for the coming year, according to an announcement by Reginald Stewart, director.

Dr. Ernest Hesser, director of music education in the public schools, will continue on the faculty conducting a course in methods for teachers in service, and Mrs. Lucille Masson will supervise voice and piano classes in the school music department. Osmar Steinwald has been added to the department this season for courses in orchestral methods.

Despite war conditions and the expectation of smaller enrollment in the summer session, the largest summer enrollment in the history of the school is recorded, and for the first time applicants have been turned away. The total is 249.

Giannini Joins Philadelphia Musical Academy Faculty

PHILADELPHIA.—Vittorio Giannini, well-known American composer, has been named to the faculty of the Philadelphia Musical Academy, according to an announcement by Jani Szanto, president-director. Mr. Giannini will head the department of composition. Dr. Szanto also announces that Joseph Barone, managing director, will serve on the staff for classes in orchestral conducting and that Trude Gundert has been engaged as teacher in violin and viola. William Happich will be in charge of classes in theory and harmony.

W. E. S.

Norfolk Music School Closes

NORFOLK, CONN.—The Norfolk Music School of Yale University marked the close of its third session on July 30 with a concert by students of the school. Works by Haydn, Beethoven, Brahms, Schumann, Dvorak, Mozart and Corelli were presented by chamber music groups from Emmeran Stoeber's classes, by solo performer, from Bruce Simonds' studio, and by

the string orchestra, conducted by Hugo Kortschak. Dean Simonds has announced that plans are already well under way for next season.

CLEVELAND INSTITUTE ALUMNI GIVE RECITALS

Three Artists Return for Joint Appearance—Lionel Nowak Plays Modern Works

CLEVELAND.—Two July recitals by visiting alumni at the Cleveland Institute of Music attracted capacity audiences to Willard Clapp Hall. Appearing on July 20th were Mary Williams, pianist, a faculty member of the music department of Vassar College; Elaine Canalos, violinist, teaching in Lorain; Marianne Matousek, pianist, continuing her studies with Leonard Shure, and Harold Fink, pianist a member of the U. S. Coast Guard, stationed in Buffalo. Miss Williams played the Mozart Sonata in D, (K. 311) and a Chopin group consisting of the Impromptu in A flat, Nocturne in C sharp minor, and Polonaise in A flat. Miss Canalos and Mrs. Williams gave a fine performance of the Brahms Sonata in D Minor. Miss Matousek and Mr. Fink combined forces to open and close the program giving distinguished duo-piano performances of the Canonette and Prelude from Beryl Rubinstein's Suite for Two Pianos; and the Brahms Variations on a Theme by Haydn.

The July 20 recital was given by Lionel Nowak, pianist, who is now teaching at Converse College, Spartansburg, S. C., and previously had been accompanist for the Humphrey-Weidman Dancers in New York City. Mr. Nowak's program included the Prelude and Fugue in E. flat by Bach-Busoni; the Sonata quasi Fantasia by Liszt; Variations on a German folk song; Nocturne in G, and Scherzo in C Sharp Minor by Chopin. Works by contemporary composers included Beryl Rubinstein's Pastorale; Mr. Nowak's Variations on an Original Theme; and the First Piano Sonata by Maxwell Powers, another Institute graduate.

W. H.

Young studio pupils of Effa Ellis Perfield were heard in a piano and musicianship studio recital on June 20. Participants, ranging from four to seven years of age, were Gillian Krag, Toni Sandor, Lucy Krag, Gertrude Gersdorff, William Wheelock, Morgan Wheelock and Stephany Miller.



Ruth Shaffner, Soprano, (Left) in Los Angeles with Oscar Rasbach, Composer of 'Trees', and Mrs. Bertha Vaughn, Miss Shaffner's Former Voice Teacher

Ruth Shaffner, soprano and teacher, recently returned from her trip to California, her native city being Los Angeles. She has reopened her studios both in New York City, at the Osborne, and also at her Summer home at Patterson, New York, in the Berkshire Foothills, where she conducts a busy schedule. While in Los Angeles, she visited many musical friends and did some singing.

Pupils of hers who have been active include Natalie Scholze, soprano, who has been a member of the First Presbyterian Church Choir this past Winter, and Doris Clark Maulen, who is a member of the choir at the Congregational Church of Glenridge, N. J. Joan Mey, soprano of Stormville, N. Y., a twelve-year-old, has also been heard.

LaForge-Berumen Musicales Heard

Singers of merit were presented in the third of the series of musicales given by the LaForge-Berumen Summer school on the afternoon of Aug. 3, when arias and songs by Mozart, Donizetti, Puccini, Franz and Weber were heard. Cordially received by the large audience were Betty Whitehill, Marianne Carneglia, Rose Canario, Mabel Miller Downs, sopranos, and Laura Brewster, contralto. Mr. LaForge, composer-pianist, was at the piano. Roxanne Connick, pianist, played a group of Debussy works.

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Maria Gay Zenatello Dies at Sixty-Four

Spanish Contralto, Member of the Metropolitan Opera 1908-12, Succumbs After Long Illness—Discoverer of Lily Pons Had Taught Noted Singers

MARIA GAY ZENATELLO, Spanish contralto, who sang at the Metropolitan Opera House from 1908 through 1912, died at her home in New York on July



Maria Gay

29, after a long illness. She was sixty-four years old. She had also

appeared with the Boston and Chicago Opera Companies. Her portrayal of Carmen won particular praise. In 1927 she retired from the operatic stage with her husband, Giovanni Zenatello, tenor, to devote herself to teaching. She and Mr. Zenatello are credited with the discovery of the talent of Lily Pons.

Mme. Gay was born in Barcelona on June 13, 1879. She first studied sculpture, but at sixteen turned to the violin. She soon became a self taught singer and Raoul Pugno, French pianist, was so impressed upon hearing her sing, during one of his tours of Spain, that he invited her to make joint appearances with him. In 1902 she appeared in concert in Brussels with Pugno and Ysaye and on five days notice was engaged to sing Carmen at La Monnaie. The following year she studied with Ade Adiny in Paris and subsequently gave concerts in many of the principal cities of Europe.

In 1906 she sang in London and on Dec. 3, 1908, she made her debut at the Metropolitan, singing Carmen to Caruso's Don José with Geraldine Farrar as the Micaela. Arturo Toscanini conducted. Most of her roles were in the French and Italian repertoires, including: Dalila, Amneris, Azucena, Orfeo and Santuzza. However, she also essayed Brangäne. She was one of the first artists to sing leading roles in Laparra's 'Habanera', del Campo's 'El Avapies' and Morera's 'La Gitana'.

In 1913, the year after her Metropolitan engagement, she married



As Carmen, Her Best Known Role

Giovanni Zenatello, singing with him in the Boston and Chicago Opera Companies. They retired simultaneously to teach singing and to represent musical artists.

Among her pupils were Nino Martini, John Gurney and Hilde Reggiani, all of the Metropolitan Opera Company. She represented Stella Roman and Frances Greer, both sopranos of the Metropolitan.

In addition to her husband, she leaves a daughter, Giovanna.

59. Her husband, Benno Ziegler, baritone, who sang at the Berlin Opera and in Frankfurt, went to England when the war began, but Mme. Gentner-Fischer remained on their country estate near Munich with their son. Both she and Mr. Ziegler were pensioned by the Frankfurt-am-Main Opera. The couple appeared twice in the United States, singing with the German Opera Company.

Else Gentner-Fischer was born in Frankfurt and studied at Dr. Hochs Conservatory there. She made her debut as Pamina at the Mannheimer Hoftheater. She was soon engaged by the Frankfurt Opera House where she sang operettas, Orlovsky in 'Fledermaus', the Marschallin in 'Rosenkavalier' and other standard German roles as well as essaying works like Carmen. She retired in 1935, making her farewell appearance as Isolde.

Benjamin James Dale

LONDON.—Benjamin James Dale, British composer, collapsed and died in the artists' rest room at Royal Albert Hall on July 30 after a rehearsal with the British Broadcasting Company symphony. He was fifty-eight years old. He had been going over the score of his latest composition, 'Flowing Tide', which was to receive its world premiere on Aug. 2.

Mr. Dale was born in London on July 17, 1885. He studied at the Royal Academy of Music, where he later became warden. His compositions include chamber works, sonatas for piano, viola and piano and violin and piano, songs and a cantata, 'Before the Paling of the Stars'.

Alfred Lorenz

PHILADELPHIA.—Alfred Lorenz, violinist and member of the Philadelphia Orchestra for forty-two years, died suddenly at his home here on July 17, aged 64. The previous evening he had played at Robin Hood Dell, having served in the Dell orchestra yearly since 1930. Lorenz studied at the Leipzig Conservatory and started on his career as a musician in the Gewandhaus Orchestra under Artur Nikisch. He came to America to join the Philadelphia Orchestra on the invitation of Fritz Scheel, that organization's first conductor, and for many seasons was assistant concertmaster. He also held posts on the faculties of the Temple University School of Music and other institutions and at various times took a prominent part in local chamber music activities as an ensemble player.

W. E. S.

Emma Stannus Crowe

SEATTLE.—Mrs. Emma Stannus Crowe died at her home here on July 20. She was eighty-two years old. Mrs. Crowe, a graduate of Willamette University, 1887, was for many years a piano teacher in Tacoma, Wash. She was the mother of Helen Crowe Snelling, past president of the State Federation of Music Clubs and Northwest representative on the Board of the National Federation of Music Clubs. She also leaves a son, William Stannus Crowe. N. D. B.

Mischa Livschutz

CHICAGO.—Mischa Livschutz, Russian-born violinist, died here on July 13 after a year's illness. He was forty-seven. He appeared as a concert artist in Europe, South America and Mexico as well as in this country where he also played with the New York Symphony for one year. Before coming to America he was concert master of the orchestra that played at the Russian palace and he once received a medal from the late Czar. He is survived by his widow and a son.

Obituary

Mrs. Chandler Starr

ROCKFORD, ILL.—Mrs. Chandler Starr, a founder of the Mendelssohn Club and one of the city's musical pioneers, died in hospital here on June 23 after eight week's illness. She would have been eighty-nine in September.

A daughter of Edward F. W. Ellis, banker and Civil War hero, Mrs. Starr was born in Felicity, O. Her interest in music began at an early age and by the time she was fourteen she already was playing the cabinet organ in the Episcopalian church. In 1869 she was graduated from the music department of Rockford Female Seminary (now Rockford College) and she studied pipe organ with Daniel Hood. For twenty-nine years she was organist at Second Congregational church where she also directed the choir for a long period. Another of her activities was teaching, which she began at the age of sixteen.

The Mendelssohn club was the outgrowth of informal musicales held at the home of Mrs. Starr, beginning in 1884. The group expanded rapidly and took quarters in a church. Later it acquired club rooms of its own where the members now maintain a music center for service men.

Mrs. Starr's work with the Mendelssohn club soon attracted national recognition, and when the National Federation of Music Clubs was organized in 1895 she was named first vice-president. During the first World War she served on the War Camp Community Service Committee and



Mrs. Chandler Starr

took a leading part in organizing musical entertainment at Camp Grant.

She was married in 1874 to Chandler Starr, who died in 1930. Surviving are a daughter, two grandsons and three great-grandchildren.

George Blumenthal

MONSEY, N. Y.—George Blumenthal, operatic and dramatic producer, died on July 23 at his home here, where he had lived since his retirement four years ago. He was eighty years old. For thirty years he was with the late Oscar Hammerstein as manager of the latter's Harlem Opera

House and the Manhattan Opera House. In the 1920's he presented Wagnerian opera as well as light opera and was associated with various theatrical ventures until 1938. He is survived by his wife, a daughter and a son.

Carl Schiffeler

BERKELEY, CAL., July 22.—Carl Schiffeler, baritone, died in a hospital here today after a brief illness. He was fifty-two.

Well known in operatic circles, Mr. Schiffeler has appeared with the Chicago and the San Francisco opera companies and has been heard in opera at the Lewisohn Stadium, New York. He made his debut in 'Romeo and Juliet' at Ravinia Park, Chicago, and thereafter toured the country in 'Blossom Time'. For three years he was in Europe, where he gave a number of concerts in France and Germany. In 1933 he returned to this country to sing leading roles with the Chicago Opera. He received his entire education in America. He was a graduate of the Cincinnati Conservatory of Music, a pupil of the Spanish bass, Mardones, and more recently of Edgar Schofield. He made his home in Berkeley and San Francisco during the last five years. Surviving are his widow, a daughter, two sons and a brother.

Else Gentner-Fischer

SAINT PAUL, MINN.—The death of Else Gentner-Fischer, for many years leading soprano of the Frankfurt-am-Main Opera Company, was recently learned by her sister-in-law, Mady Metzger-Ziegler, voice teacher of this city. Mme. Gentner-Fischer died in Munich on April 26 at the age of

Stadium Concerts

(Continued from page 4)

Mr. Horenstein led the orchestra in Strauss's 'Don Juan' and Shostakovich's Fifth Symphony, and in each instance made a highly favorable impression not only as a conductor of broad experience but also an interpreter of imagination and striking vitality. Mr. Hofmann added a group of piano solos in the second half and, of course, contributed many encores. Nothing more need be said of him than that he was his usual, virtuosic self. Because threatening weather lowered the anticipated attendance figure, Mr. Hofmann contributed his services for a repetition of his part of the program the following evening. Mr. Horenstein chose Beethoven's 'Eroica', the first local performance of Villa-Lobos's orchestral suite, 'Moorish Impressions' and Chabrier's 'Bourree Fantasque' for the second night's symphonic fare. A total of 13,000 heard the pair of concerts.

Milstein Plays Lalo and Mozart

Continuing under Mr. Horenstein, the orchestra had Nathan Milstein as assisting artist on July 24. A brilliant performance of Lalo's 'Symphonie Espagnole' was the high point of the violinist's offering, but he also played with telling effect two disconnected Mozart movements, an Adagio (K. 261) and a Rondo (K. 373). Mr. Horenstein contributed the Overture to 'Oberon' and Dvorak's 'New World' Symphony of which the first received by far the better performance.

One of the largest crowds of the season, numbering well over 20,000, was on hand to greet Lily Pons in her annual Stadium appearance under the baton of Andre Kostelanetz on the 26th. Dramatically costumed in the accoutrements of old Spain and plying a small fan vigorously at intervals, Miss Pons captivated the throng with several coloratura *tours de force* which were delivered for the most part in her best form. The Proch Variations and Rachmaninoff's 'Vocalise' were well projected, but Miss Pons reserved her best efforts for a fantasy of airs from 'Die Fledermaus', arranged by Frank La Forge, and the 'Mad Scene' from 'Lucia'. There were, of course, added numbers at the end of the program.

Another participant was Carl Sandburg who acted as narrator in Aaron Copland's 'A Lincoln Portrait', which Mr. Kostelanetz elected to play in addition to the Overture to 'Die Meistersinger' and Rimsky-Korsakoff's 'Capriccio Espagnole'. Frank Versaci supplied the flute obligatos for Miss Pons.

Returning to the podium on the 27th, Mr. Smallens introduced a new Symphony by Capt. Robert A. Farnon, young Canadian composer who is currently directing the Canadian Army Show. For a First Symphony, this work revealed an encouraging degree of originality and a sound knowledge of orchestral idiom. The score suggests that Capt. Farnon knows his Gershwin very well—a little too well, perhaps. Tchaikovsky's Fifth Symphony was the principal standard work on the list.

The orchestra's new concertmaster, John Corigliano, made his customary solo appearance on the 28th playing the well-worn but never tedious Violin Concerto of Max Bruch. Mr. Corigliano's technical polish and lyrical delivery are well known quantities; they were not absent on this occasion. Mr. Smallens and his colleagues gave him solid support and also turned in interesting accounts of Beethoven's First and Brahms's Third symphonies.

The combination of Yehudi Menuhin as assisting artist and the first Stadium appearance this season of Efrem Kurtz as conductor drew 12,000 to the amphitheatre on the 30th. Mr. Menuhin gave a brilliant reading of the Brahms Concerto, in which he used the Enesco cadenza, and of the Wieniawski 'Legende' and



Bronislaw Huberman



Nathan Milstein



Teresa Stern



Ania Dorfmann



Josef Hofmann

Paganini's 'La Campanella'. Mr. Kurtz's accompaniment for the concerto was too subdued, but he made up for it amply in the orchestra's performance of the 'Fete Polonaise' from Chabrier's 'Le Roi Malgre Lui' and the 'Polovetsian Dances' from 'Prince Igor'.

Tourel and Dorfmann Soloists

The unusual treat of two soloists on the same program was the reward for those who gathered at the Stadium on July 31. Ania Dorfmann, pianist, was heard in a spirited rendition of the Grieg Concerto, and Jennie Tourel, mezzo-soprano, offered two airs from little known operas—Tchaikovsky's 'Jeanne d'Arc' and Gounod's 'Sapho'. These excerpts were hardly worthy of the fine musicianship and vocalism with which Miss Tourel invested them, but the audience received them with an ovation, to which the singer responded with an aria from Rimsky-Korsakoff's 'Snegourochka'. Mr. Kurtz submitted a sensitive, classically designed interpretation of Schubert's First Symphony as the mainstay of the orchestral program. He brought his four-day tenure with the Stadium players to a close on Aug. 1 when he introduced Florian Mueller's Five Symphonic Etudes based on the American folk song 'El-a-Noy'. Heard for the first time here, this work by the first oboe player of the Chicago Symphony is a folksy bit of Americana in comedy spirit. It seeks to make fun and succeeds admirably. Another new work was Van Vactor's Bagatelle for Strings.

An All-Tchaikovsky program, presented by Mr. Smallens on Aug. 2 was headed by the Sixth Symphony and the 'Romeo and Juliet' Fantasy.

Frank Sinatra Appears

The joint movie music and Frank Sinatra festival on Aug. 3 was something less than spectacular from the musical as well as the box office viewpoint. Although the management obviously anticipated a full house, only 7,000 trickled through the turnstiles, and most of these were youngsters. Of Mr. Sinatra we can say nothing since we are not learned in the singular vocal art which he practices. Suffice to note that, like a favorite remedy, children cry for him. A little girl near us tore three handkerchiefs to bits during the evening.

In addition to two groups of songs offered by Mr. Sinatra, including such popular numbers as 'It's Always You', 'Dancing in the Dark', etc., there were symphonic scores from several motion pictures conducted by Max Steiner, several of which were from Mr. Steiner's own pen. The *pièce de resistance*, one supposes, was Mr. Steiner's music for 'Gone With the Wind' which seemed only slightly shorter than Margaret Mitchell's original novel. In addition there were scores for 'The Bluebird' by Alfred Newman, 'For Whom the Bell Tolls' by Victor Young, and two more by Mr. Steiner, 'The Informer' and 'Now, Voyager'. All of the music suffered badly from lack of adequate rehearsing, but it was sufficiently evident that however admirably such work may serve its purpose on the screen, it serves no purpose whatever on the concert stage. Vague, prolix, fragmentary and relentlessly lush, it is purely background music and is utterly inarticulate without its celluloid counterpart.

RONALD F. EYER

Robin Hood Dell

(Continued from page 6)

to the Dell and Philadelphia and drew a substantial gathering. Lorin Maazel, thirteen-year-old conductor, by his manner and address implied unusual talents and indicated a promising career, capably wielding the baton for Rimsky-Korsakoff's 'Capriccio Espagnole'; Beethoven's 'Egmont' Overture and Liszt's 'Hungarian Fantasy' in which twelve-year-old Sondra Bianca handled the piano part with an assured and facile technique and appropriate coloration. Her gifts were further certified in Albeniz's 'Sevilla'.

The final part of the program brought Rimsky-Korsakoff's 'Scheherazade', finely set forth under Mr. Golschmann's leadership and with mention in order for the concertmaster, David Madison. This was Mr. Golschmann's final Dell session for this year and musicians and audience combined in tendering him an ovational send-off.

Appearing for the first time since his recent Latin-American tour, Yehudi Menuhin delighted 8,500 on July 26, the young violinist reaching superb heights in Brahms's Concerto in D, a feat in which Pierre Monteux, conductor, and the Dell orchestra more than admirably encountered their respective responsibilities. Two Bach pieces were Menuhin's encores, one, the Praeludium from the Partita No. 6, in E, for violin alone, being an especial treat. Other numbers on the bill—devoted to Brahms—were the 'Academic Festival' Overture and the Symphony No. 3, in F. Mr. Monteux's readings had authority and distinction. The concert inaugurated the Dell's concluding fortnight with the San Francisco Symphony conductor to be at the helm for most of the programs.

On July 27 Mr. Monteux and his associates turned to Russian composers with bright results. Heard were Prokofiev's 'Classical' Symphony; Mussorgsky's 'A Night on Bald Mountain'; Stravinsky's 'Petrouchka' Suite with Lois Putlitz playing the piano passages, and Tchaikovsky's Symphony No. 4, in F Minor.

Paul Robeson Sings

A "Pop" program on July 30 presented both an orchestral concert and a song recital: for Paul Robeson, the soloist, did all his songs with Lawrence Brown at the piano. About 9,000 came to the Dell to hear the noted Negro bass-baritone in 'Lord, God of Abraham' from Mendelssohn's 'Elijah'; old English and German songs; a pair of Mussorgsky songs, both highlights, and the spirituals, 'Sometimes I Feel Like a Motherless Child' and 'Every Time I Feel the Spirit'. A series of eight extras included 'Ballad for Americans', 'Joe Hill', 'Old Man River', 'The Peat Bog Soldiers', 'From Border to Border', 'Water Boy', 'Ezekiel Saw the Wheel' and 'There Is a Balm in Gilead'. Conducted by Mr. Monteux were Rossini's 'William Tell' Overture; Grieg's 'Peer Gynt' Suite No. 1; Saint-Saens's 'Danse Macabre'; Bizet's 'Carmen' Suite No. 1 and Enesco's 'Roumanian' Rhapsody No. 1.

Zadel Skolovsky, twenty-seven-year-old pianist-winner in this year's Robin Hood Dell

(Continued on page 32)

Esplanade Concerts in Boston

(Continued from page 3)

only from Boston proper, but from all over the country, invariably come in, accompanied by words of encouragement.

On the evenings of the concerts coins of various denominations, from the pennies of children to the quarters and half dollars of their elders, cheerfully clink into the boxes of the portable program tables in charge of a corps of attractive young people. These are wholly voluntary contributions which help to defray expenses, and this year, so far, the contributions have exceeded those of last year and the year before.

Having secured a program, you may stand anywhere you like or you may saunter about; you may bring your own camp stool from home or rent a chair for a dime from the concessionaire; in any event, you may go-as-you-please, for there are no formidable rows of chairs in ordered arrangement on the grassy acres which the Metropolitan Park Commission loans for these concerts. Even the governor of the Commonwealth, Leverett Saltonstall, chose the grass in preference to a chair on the opening night this year, which we think demonstrates conclusively that here is democracy functioning at its finest.

Bostonians are admittedly independent; they set their own pace and follow it at a tempo which suits them, therefore it is not odd that other localities appear to have the jump on Boston in the matter of Summer music openings. The fact is, however, that Boston begins its Summer project of symphonic music in May with the opening of Pops, and continues it beyond the middle of August when the Esplanade season closes.

Anniversary Programs

This being an anniversary year, the programs are being arranged with a definite purpose in mind. In bronze letters on the shell in which the orchestra is seated, are the names of eighty-seven composers, selected by vote of a group of musical authorities. Each composer has made some definite contribution to the program of music and the relation of these names to the music played by Mr. Fiedler is being discussed in a series of brief talks given several times a week before the concerts. Among those who have already spoken is John N. Burk, author of the newly published book, 'Beethoven, His Life and Works', who discussed the composer's heritage and influence. Cyrus W. Durgin, music critic of the *Boston Globe*, discussed 'The Fifteenth Milestone of the Esplanade Concerts', and Dorothy Tremble Moyer, staff lecturer of the Division of University Extension, spoke on 'Entertainment in Music, from the Troubadours to 'Peter and the Wolf'.

Capricious weather partially rained out the first concert on the series this year, for the first time in fifteen years, but not before Governor Saltonstall had welcomed the audience of 10,000 and the orchestra had been heard in Elgar's 'Pomp and Circumstances', the first movement of Beethoven's Fifth Symphony, the Bach-Calliet 'Little Fugue in G Minor' and Tchaikovsky's 'March Slav'. The storm broke suddenly, and with the playing of the National Anthem which was the next item on the program, the concert ended abruptly.



Arthur Fiedler

In catering to the grown-ups, Mr. Fiedler does not forget the juniors, each of whom he considers a potential symphony orchestra patron. Upwards of 3,000 gathered on the Esplanade for the first of four concerts for children given from 10:00 to 11:00 A.M. on Wednesday mornings, beginning July 28. Informal comments on the first program were given by Nicholas A. Rasettski, and the program included the Prelude to 'Carmen' by Bizet, Rossini's gay Overture to 'The Barber of Seville', the third movement from Tchaikovsky's Symphony No. 6 and other works by Bach-Calliet, Delibes, Morton Gould and Bodge. Picnic lunches were in order and the kiddies had a grand morning.

This year, for the first time, the Esplanade concerts are being broadcast each Saturday night. The programs begin at 7:00 P.M. and end at 9:00 in order to conform to the dim-out regulations in force along the Atlantic coast.

SETTLEMENT SCHOOL

Cleveland Music Group Elects Four to Board

CLEVELAND.—At the thirtieth annual board meeting of the trustees of the Cleveland Music School Settlement, Emily McCallip, director, announced the election of Mrs. T. Wingate Todd and Dr. Jerome Gross to the board, and the appointment of Mrs. Elroy J. Kulas and Erich Leinsdorf, new conductor of the Cleveland Orchestra, as auxiliary trustees. Miss McCallip's report revealed that several additional scholarships to music schools throughout the country have been made possible by gifts from the Fortnightly Musical Club through the sale of coupon books to be applied on tickets for the "Pop" Concerts by the Cleveland Summer Orchestra.

A musicale was given on July 19 by Saralee Konigsberg, pianist, a former Settlement pupil who has been studying with Boris Goldovsky at the Longy School in Boston during the winter.

A Courtyard Concert, the second this season, was given on July 25 by a string quartet composed of Joseph Koch, Vincent Greicius, Fred Rosenberg, and Anthony Sophos. The players are all members of the Cleveland Orchestra, and with the excep-

tion of Mr. Rosenberg, former Settlement pupils. Their program included the Haydn Quartet in G, Op. 54, No. 1; the Mozart Quartet in D, (K.421); and a group of compositions by Dittersdorf, Mozart, Glazounoff, Borodine, and Pochon. W. H.

UNIVERSITY SERIES ENDED BY QUARTET

Roth Ensemble Gives Festival at Brigham Young Aided by Foldes and Tinayre

PROVO, UTAH.—The Brigham Young University recently concluded its Fifth Annual Music Festival, featuring the Roth String Quartet, Andor Foldes, pianist, and Yves Tinayre, French master of the vocal art. During the Festival, the quartet gave ten concerts on the campus, and nine half-hour broadcasts over Radio Station KSL, in Salt Lake City. Counting previous concerts and broadcasts, this totals forty concerts for the Roth Quartet on the Brigham Young University campus, and eighteen radio appearances over KSL.

Besides presenting two piano concerts, Mr. Foldes joined members of the Quartet in Sonata presentations, accompanied Mr. Roth and Mr. Edel in Beethoven's 'Ghosts Trio', and played six Quintets with the Quartet. Mr. Tinayre gave two concerts, accompanied by Mr. Foldes.

During the six-week festival, special stress was laid on American works, and those presented were as follows: 'Triboulet's Song' and 'The Harp for Voice and Piano', by Marion Bauer; 'Piano Solos' and 'Novellette' by Leroy J. Robertson, Professor of Music and Director of the BYU Symphony, at Brigham Young University; 'Prelude', by Gershwin, 'Aeolian Harp', by Henry Cowell; 'Cuban Dance', by Mana Zucca; 'Sonata', by Aaron Copland; String Quartet No. 4, by Quincy Porter; Suite for Viola and Piano, by Paul Creston, and Quintet for String Quartet and Piano, by LeRoy J. Robertson.

Supplementing the festival, the Brigham Young University sponsored a series of music appreciation lectures, which were given by visiting guest artists, Mr. Roth, Mr. Kuttner, Mr. Shafer, Mr. Edel, Mr. Foldes, Mr. Tinayre and members of the BYU music faculty, Mr. Robertson, Dr. Gerrit deJong, Jr., and Dr. John H. Halliday. Dr. Sigmund Spaeth also gave two lectures pertaining to American music. The visiting artists joined with the local faculty in giving private and class instruction.

The festival management was under the direction and supervision of Dean Herald R. Clark, head of the college of commerce at Brigham Young University.

Washington Events

(Continued from page 22)

and the Haydn in D, Op. 20, No. 4.

The last day of July and the first of August found the Trapp Family Choir once more at Meridian Hill Park—but not all the family. The boys are gone, both of them in uniform as their mother proudly explained.

Percy Grainger, rained out at the Water Gate, was the soloist for the

concert in the Starlight Chamber Music Series on Aug. 4. The vigorous Australian played the Bach-Liszt Fantasia and Fugue in G Minor; variations on 'The Carman's Whistle' by William Byrd; Cyril Scott's 'Handelian Rhapsody'; Schumann's 'Etudes Symphoniques'; and his own paraphrase of Tchaikovsky's 'Waltz of the Flowers'.

On Aug. 7 and 8, Mr. Cappel presented a group new to Washington in the hill park: the Siberian Singers, directed by Nikolai Vasiliyeff. On both evenings, they sang first a group of religious songs, and next a group of folk songs. Saturday night, their concluding group consisted of songs of the Red Army, powerful folk expressions, some now familiar, some new. On Sunday evening, their concluding group was devoted to gypsy songs. They were enthusiastically received.

AUDREY WALZ

Robin Hood Dell

(Continued from page 31)

Young American Artists National Contest, stood forth as soloist in Tchaikovsky's B-flat Minor Concerto on July 31, certifying an ample and experienced technical equipment and warmth of musical feeling. Liszt's Etude in D-flat ('Un sospiro') Godowsky's 'Alt Wien' and a fragment from Stravinsky's 'Petrouchka' were added. In the Concerto Mr. Skolovsky's pianism had the benefit of a richly-toned orchestral background under Mr. Monteux's sure hand. The conductor's masterful qualities also were clearly discerned in his informed production of Ravel's 'Daphnis and Chloe' Suite No. 2; Weber's 'Euryanthe' Overture and 'Forest Murmurs' from Wagner's 'Siegfried'.

WILLIAM E. SMITH

Piano Duo Joins Friedberg Artists

The new Piano Duo, two young American artists, Vera Appleton and Michael Field recently came under the management of Annie Friedberg and are being booked for joint appearances. Mr. Field is a composer of popular songs and Miss Appleton has appeared with him in radio series. They will be heard in New York in their first concert appearance in December.

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MUSICAL AMERICA

CLEVELAND "POP" CONCERTS CLOSED

Spalding Leads Soloists of Second Series—Sinatra Makes Debut

CLEVELAND—The second series of "Pop" Concerts by the Summer Orchestra in Public Hall continued with the seventh concert, on July 2. Albert Spalding, violinist, attracted a large audience composed of the usual symphony patrons who always welcome his appearances in Severance Hall, and many others who have become acquainted with his artistry and personality over the radio.

His meticulous performance of Lalo's 'Symphonie Espagnole' afforded sheer delight and revealed his sound and sensitive musicianship. Three encores, Bach's Air on the G String; Chopin's Nocturne in E flat and the unaccompanied slow movement from Bach's Sonata in C, were added before the audience would permit him to leave the stage. As always Dr. Rudolph Ringwall led his forces with skill in providing excellent support for the soloist. With scant rehearsal periods he achieves remarkably artistic results.

The program opened with Weber's Overture to 'Oberon'; the Andantino and Scherzo from Tchaikovsky's Symphony No. 4; Debussy's 'Afternoon of a Faun'; Arthur Shepherd's arrangement of the Swedish folk song, 'Oh Vermeland'; Sibelius's 'Valse Triste'; Strauss's 'Perpetual Motion', and the 'Tritsch-Polka'.

Two Young Soloists Heard

Continuing the plan of engaging gifted young local artists as soloists at the Saturday evening concerts, Dr. Ringwall presented Vivie Harvey Slater, pianist, and Mary Ann Mendoza, soprano, on July 3. Mrs. Slater gave a fine performance of the Schumann Concerto for Piano, and as encores Liszt's 'Liebestraum'; Villa-Lobos's 'La Polichinelle'; and the technically tricky 'Bagatelle' in C Minor by Tcherenpina. Dr. Ringwall then conducted Mrs. Slater's 'Box of Toys'—A Children's Suite, with the

young pianist-composer at the piano and the celesta. The suite has six parts and is a delightful set of musical pictures expressed through a keen understanding of the vari-colored effects possible in the orchestral palette.

Mary Ann Mendoza gave a splendid account of herself musically and vocally in the aria 'Ernani, involami'. After warm applause she added Kreisler's 'When You're Away' and Romberg's 'Romance', with Leon Machan at the piano. The program was headed Salute to the United States of America, and began with Sousa's 'Stars and Stripes', and included Grofe's 'On the Trail' from the 'Grand Canyon' Suite; and arrangements of American tunes by Guion, Cailliet, Pelletier, and Gould.

Whitemore and Lowe, popular duopianists, were soloists on July 7. On leave from their duties as seamen, first class, in Brooklyn, the young pianists, who like to be called "blue jacks" were natty in their white uniforms and gave a natty performance. The main offering was Liszt's Concerto Pathétique, arranged by Lee Pattison. As encores they played Falla's 'Fire Dance'; a lively arrangement of Dinicu's 'Hora Staccato'; a medley of Strauss waltzes; a charming setting of a waltz by Reger; and Ravel's 'Bolero'.

Dr. Ringwall led his forces in the orchestral part of the program in fine performances of the Overture to 'Raymond' by Thomas; the first movement of the 'Unfinished' Symphony by Schubert; 'March Slav' by Tchaikovsky; the Nocturne from the Lyric Suite, Op. 54, by Grieg; and the waltz, 'Artists' Life', by Strauss.

Kullman Sings Arias

Charles Kullman, Metropolitan Opera tenor, charmed a large audience with beautiful singing, on July 9. His selections were the 'Flower Song' from 'Carmen'; 'Drink to Me Only With Thine Eyes'; 'La Donna e Mobile', from 'Rigoletto'; the 'Dream' from 'Manon'; and a group of lighter songs. Dr. Ringwall built a highly satisfactory program of compositions by Wagner, Liszt, Berlioz, Chabrier and Suppe.

The final concert of the season on July 10 opened with a group of compositions as a salute to the British Empire. Elgar's 'Pomp and Circumstance'; the Scherzo from Mendelssohn's 'Scotch' Symphony; Grainger's 'Country Gardens' and 'Shepherd's Hey'; and Quilter's 'A Child's Overture'.

Two young Clevelanders were soloists, Bernard Eichenbaum and Sergeant Joseph Hruby. Bernard Eichenbaum has been studying with Efrem Zimbalist at the Curtis School, and his performance of Goldmark's Concerto for Violin in A Minor not only revealed his superior gifts but also reflected the quality of instruction the seventeen year old lad has had. Mr. Rychlik's 'Humoresque' and Kreisler's 'Caprice Viennois' were the encores. Leon Machan was accompanist.

Sergeant Joseph Hruby of the Army Air Force and on furlough from Camp Daniels, Augusta, Ga., trumpet soloist, is the son of Alois Hruby, first trumpet of the Summer Orchestra and a veteran member of the Cleveland Orchestra. With clear tone he played an effective arrangement of the Andante and Rondo from the Haydn Trumpet Concerto, which was done by Jack Shapiro, a Cleveland student studying in Oberlin. He was recalled with enthusiasm many times, responding by playing in a trumpet quartet, which was uniquely a family affair, consisting of his father and two uncles, members of the orchestra, who played 'The Lost Chord' unaccompanied. The soloist added 'The Londonderry Air' and as the applause was most insistent he



Standard

HEADING THE PHILADELPHIA 'DON PASQUALE' CAST

Presented in an Original English Version, Donizetti's 'Don Pasquale' Was Sung at the Academy of Vocal Arts on July 13, under the Direction of Vernon Hammond. From the Left Are: Thomas Glennon as Malatesta, Valfrido Patacchi in the Title Role, Marjorie Wellock as Norina and Walter Pfannenstien as Ernesto

played a Harry James setting of "I Had the Craziest Dream", unaccompanied.

This concert ended the regular Summer season. The Summer Concerts are sponsored by the Summer Music Committee of the Musical Arts Association, the sponsors of the Cleveland Orchestra. Mr. Edgar A. Hahn is chairman, and Harold J. Miskell, general manager.

An extra concert featuring Frank Sinatra, the current idol of popular music fans, was presented by the Summer Music Committee on July 14. No sooner had the announcement been

made than the box office was stamped. Ninety per cent of the audience were adolescents, mostly girls—bevy of them were there to hear their idol. Present, too, were a few of the regular patrons, who want to know what all the swooning was about. All previous attendance records were broken by an audience, which included some standees, that numbered 9,142. Hundreds were unable to secure admission.

This was Mr. Sinatra's debut with a symphony orchestra. As usual Dr. Ringwall provided a program of interest for the occasion.

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TOLEDO SYMPHONY REVIVED FOR SUMMER SERIES

Willys-Overland Motors, Inc., Sponsors Concerts in Zoological Gardens — Raudenbush Conducts Pop Program

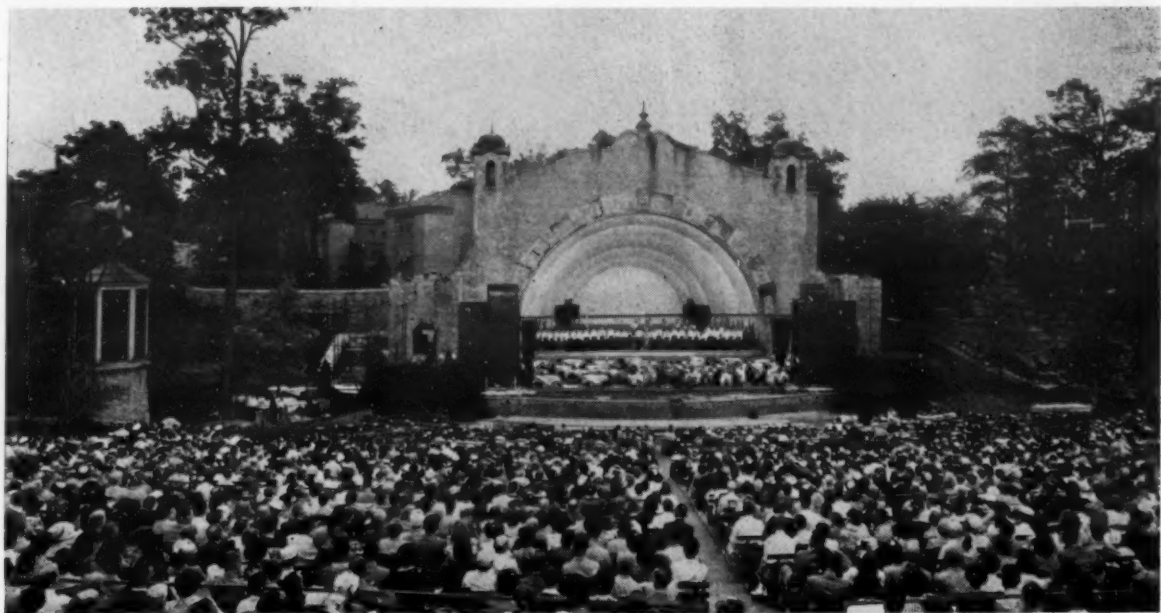
TOLEDO, O.

THE Toledo Symphony has been revived through the cooperation of the Symphony Society



George King Raudenbush and Dalmar G. Roos, Vice-President of Willys-Overland Motors, Look Over a Score

and the Willys-Overland Motors, Inc., for a series of Summer concerts at the Zoological Gardens outdoor amphitheatre under the la-



Burkhart-Zink

The Revived Toledo Symphony at the First of Its Summer Series in the Outdoor Amphitheatre in the Zoological Gardens

ton of George King Raudenbush. The initial concert was given on July 11 before an audience of 4,700, and it is expected that eight or ten more will follow on Sunday nights.

The performances are modelled on those of Lewisohn Stadium in New York and the Boston 'Pops' with seating at tables and drinks and refreshments available to the audience. The concerts are provided particularly for the entertainment of war workers and men and women of the armed forces. Tick-

ets are priced as low as 35 cents.

In discussing the Willys-Overland sponsorship of the programs, Ward Canaday, chairman of the board of the motor company, said: "Willys-Overland has no other motive in getting behind the orchestra than a sincere desire to have the symphony continue. We believe that the people of Toledo enjoy fine music and want the city to be represented by an orchestra of which they can feel proud."

It is believed that the Summer

series is the first step in the reorganization of the Toledo Symphony on a permanent basis. A difficulty which has beset the orchestra in the past is lack of a sufficiently large auditorium in which to present its concerts. It is hoped that this obstacle may be removed in the near future.

Mr. Raudenbush presented a thoroughly popular program for the first outdoor performance, a feature of which was community singing led by Jules Blair.

BALLET AUGMENTS GOLDEN GATE FARE

Dancers Give Seven Programs—Budapest Quartet Presents Series

SAN FRANCISCO.—Seven performances by the Ballet Theater and six by the Budapest String Quartet won the patronage of San Franciscans who appreciated the Summer fare to a point of establishing something new in box office records. The Budapest String Quartet, with Maxim Shapiro as guest pianist, drew an audience of 700 the same night the Ballet Theater opened its season before 3200 auditors.

For its six day engagement the Ballet Theater offered a repertoire which included 'Gala Performance', 'Three Virgins and a Devil', 'Princess Aurora', 'Judgment of Paris', 'Lilac Garden', 'Helen of Troy', 'Swan Lake', 'Three Cornered Hat', 'Bluebeard', 'Aleko', 'Billy the Kid', 'Peter and the Wolf', 'Sylphides', and 'Pas de Quatre'. The announced performance of 'Giselle' was withdrawn because Alicia Markova was obliged to forego her San Francisco appearances due to injured ligaments.

Without Markova and minus Baronova, the company was a bit handicapped in casting classic roles. Nora Kaye took over in most instances, and the guest artist Janet Reed (formerly of the San Francisco Opera Ballet) added her exquisite lightness and grace to others, scoring a heart-warming success. San Franciscans knew her as a classic ballerina of stellar caliber, and the Ballet Theater

introduced her as a comedienne in the satiric 'Gala Performance' and 'Judgment of Paris': roles in which she proved completely captivating.

Argentinita Is Guest Artist

Argentinita was another guest artist, appearing only in 'The Three Cornered Hat', co-starring with Leonide Massine. This proved one of the season's most important productions, but the credit was due the Falla music, the Picasso decor and Massine for the choreography and his own solo dancing even more than to the Spanish dancer who was the Miller's wife.

Vera Zorina did 'Helen of Troy' twice during the week, and was pretty and efficient. But Maria Karnilova who did the third performance was still more successful in projecting the character and no less successful in the business of dancing it.

Conductors were Mois Zlatin and Antal Dorati who had a thirty piece orchestra of San Francisco Symphony members under their efficient batons. William Wolski, as concertmaster, won solo recognition for his excellent playing of the Chausson 'Poeme' for 'Lilac Garden'.

The Budapest String Quartet, playing on Tuesday evenings in the Museum of Art, has given programs and performances which have maintained a high standard of artistry. Each program presented a contemporary quartet as well as two classics. The moderns included those by Vaughan Williams, Samuel Barber, Prokofiev, Roussel, and Milhaud.

The Quartet also appeared in the same setting with Verna Osborne, soprano, Darius Milhaud and Madeleine Milhaud, and the duo pianists, Virginia Morley and Livingston

Gearhart, in a program for the benefit of the Coordinating Council of French Relief Societies and Fighting French Relief Committee. The program consisted entirely of French music except for the Stravinsky two piano concerto which contrasted in rugged Slav fashion with the impressionism of Debussy, Ravel and Milhaud.

Novel was the Milhaud Cantate de l'Enfant et de la Mere "for speaking voice, string quartet and piano. Milhaud conducted. Mrs. Milhaud spoke the lines with that beautiful musical speech which has endeared her to American audiences. Reginald Codden was at the piano. Miss Osborne did notably beautiful singing in the French songs, with Milhaud as her accompanist.

MARJORY M. FISHER

OPERAS PRESENTED IN SAN FRANCISCO

'Secret Marriage' Sung in English—Stern Grove Events Attract

SAN FRANCISCO.—Opera in English came to the Community Playhouse when Walter Herbert presented Cimarosa's 'The Secret Marriage' with new English text by Erich Weiler. It proved the best of the several Herbert Weiler offerings along this line, and Peggy Neal, Verna Osborne, Sue Belle Browne, Carl Hague, Truman Thompson, Charles Goodwin, Ethel Downie and Arnold Kohn contributed fine talents and accomplishments which aided in the success. This group of local singers has worked

together sufficiently to become an able operatic ensemble.

The premiere of Douglas Moore's 'Prayer for the United Nations' to the poem by Stephen Vincent Benet was an exceedingly dramatic event. For within the hour following its presentation in Stern Grove, news of Mussolini's resignation was on the wires.

Conducted by Nicholas Goldsmith and sung by the Municipal Chorus with Marsden Argall as guest soloist, the 'Prayer' proved to have exciting moments even if it failed to live up to the hopes and expectations of many admirers of Mr. Moore.

A Bach choral and orchestral fare which included Mozart's 'Serenata Notturmo' completed the afternoon program heard by some 12,000 persons ranging in age from a few weeks to eighty years. Youngest auditor of all took his sun bath while the concert was in progress. The day was that perfect!

Other Grove programs have included a performance of 'Pagliacci' by the Pacific Opera Company directed by Arturo Casiglio. Expeditionally staged for outdoor presentation (and what opera has a better right to be sung under the trees?) the cast included Rudolfo Hoyos, Pino Giuliana, Lena Gastoni, Nullo Caravacci and Salo Blumenthal. Except for Mr. Hoyos who sang Tonio, the cast was a local one with limited experience but much talent.

Soloists presented in the Sunday afternoon series sponsored by the Recreation Commission and the Sigmund Stern Grove Music Festival Committee included the Russian mezzo-soprano, Lisa Jouravel, and Carl Fuerstner, pianist, and the duo pianists, Joana and Louise Lechini.

MARJORY M. FISHER



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